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Allansia is the third volume in the Advanced Fighting Fantasy series, and within its pages you will find rules for designing and running adventures in the savage lands of Titan. In *Dungeoneer* you ventured into the deadly underground realms in search of treasure. In *Blacksand!* you dared enter the crime-ridden cities and towns. Now it is time for YOU to explore the wilderness, in search of the greatest rewards of all!

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STEVE JACKSON AND
IAN LIVINGSTONE

ALLANSIA

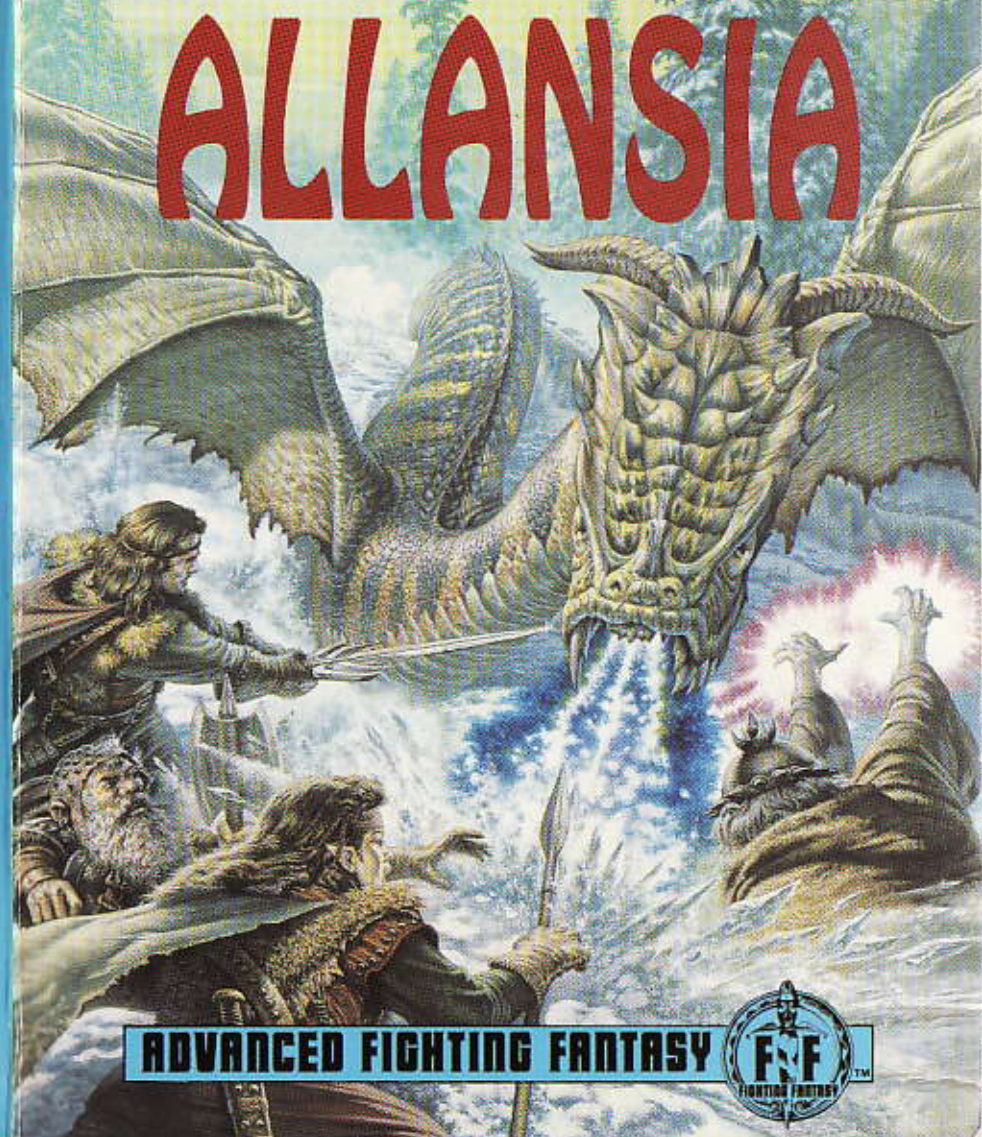


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**STEVE JACKSON AND
IAN LIVINGSTONE**
PRESENT

ALLANSIA



ADVANCED FIGHTING FANTASY



PUFFIN BOOKS

ALLANSIA

It is time once more to gather together a trusty band of Heroes in order to create your own thrilling fantasy adventures – right here in your own sitting room! Using the simple rules and guidelines presented in this book, you can take your Advanced Fighting Fantasy role-playing adventures to new heights of excitement. In *Dungeoneer* you ventured underground, delving into dank dungeons and clammy caves in search of gold and other loot. In *Blacksand!* you travelled further afield, to the towns and city-states in which swarms all manner of evil villainy. Now, at last, it is time to take on the greatest challenge of all: the wild lands of *Allansia*.

Out there, far beyond the castle walls, way beyond the last abandoned village, is a land teeming with heroic adventure. In the endless wastes Orc and Goblin tribes wage their ceaseless wars for dominance. Savage creatures roam the wilderness in search of food. Evil sorcerers prepare their inhuman armies for war. And yet it is there that Heroes must go, in search of the greatest rewards of all!

Steve Jackson and Ian Livingstone are the creators of the hugely successful Fighting Fantasy series and co-founders of the popular Games Workshop chain. Marc Gascoigne is the FF consultant editor and has written a number of titles in the series; he is also co-author of *Dungeoneer* and *Blacksand!* with Pete Tamlyn, who continues to work in the computer industry.

This is a supplement to the original rules presented in *Dungeoneer*. You will need that book in order to use these additional rules.

1. THE SHAMTANTH HILLS
2. KHARE - CITYPORT OF TRAPS
3. THE TROLLFOOTH WARS - Chaos Invades Allansia
4. DEMONSTEALER - Chadda Dorkmane Returns
5. SHADOWMASTER - Chadda Dorkmane and Death
6. MIDNIGHT RUMBLE
7. CHASMS OF MALICE
8. BATTLEMADE WARRIOR
9. BLADES OF THE AERYSS
10. SKY LORD
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12. DAGGERS OF DARKNESS
13. ARMIES OF DEATH
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22. SPECTRAL STALKERS
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25. MOONRUNNER
26. SIEGE OF SAKDATH
27. RETURN TO FIRETOP MOUNTAIN
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29. NIGHT DRAGON
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Steve Jackson and Ian Livingstone present:

ALLANSIA ADVANCED FIGHTING FANTASY

by Marc Gascoigne
and Pete Tamlyn

Illustrated by Russ Nicholson



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CONTENTS

LET'S GO!	1
Introduction	
Things You Will Need	
How to Use This Book	
1. NEW RULES	9
NEW SPECIAL SKILLS	10
Skill Clarifications	
NEW SPELLS	22
New Magic Spells	
New Minor Magic Spells	
New Priest Spells	
NON-HUMAN CHARACTERS	50
Centaur	
Dwarf	
Elf	
Goblin	
Orc	
Troll	
MASS BATTLES	71
Quick Battle Rules	
Mass Battle Rules	
2. OUTDOOR ADVENTURING	102
DESIGNING OUTDOOR ADVENTURES	102
The Story	

The Area
The Location

RUNNING AN OUTDOOR ADVENTURE 117

Time and Travelling
Hazards

3. ALLANSIAN ENVIRONMENTS 127

FLATLANDS 129

MOUNTAIN 135

ICE 144

FOREST AND JUNGLE 148

SWAMP 154

DESERT 159

RIVER AND LAKE 168

SEA AND OCEAN 173

UNDERWATER 181

THE WEATHER 184

ALLANSIA ADVENTURE: A Darkness Over Kaad 189



LET'S GO!

The wind whistling all round his freezing ears, Ulrik Wolfsbane clings for his very life to the hilt of the dagger. His feet scrape back and forth across the crumbling stones, searching out the crevice that would save his life. Just above him, the dark-clad guards meet, exchange grunts to each other, and continue on their way. Far below lies a sheer drop to the crags on which the cult's bizarre fortress stronghold was constructed so many centuries ago. One slip will be fatal.

There! His booted foot jams into a crack as far as it can go, and holds. The exhausted warrior dares at last to breathe out and his heart starts to beat again. Above and to the left he can see, now that his panic has receded, there is another handhold. Wolfsbane swings across and slips his hand into it before shifting his weight. The dagger from which he was hanging slides free and he grips it between his teeth.

Two more moves and he is at the lip of the battlements. The sightless skulls set into the eroded masonry do not raise the alarm, and now there is no sign of either guard: he has timed it to perfection. In one swift manoeuvre, Wolfsbane swings himself over the battlement and on to the ledge beyond. His crossbow thrums once, and in an instant the

rope-bearing quarrel has embedded itself in the wall of the keep just above the stained-glass window.

Just the way the old mystic foretold, Wolfsbane thinks to himself as he makes his end of the rope secure, glancing about him to ensure that his presence here has still not been detected. By his calculations, the guards should just be crossing each other on the far side of the castle, hidden from his sight — and from any sight of him — by the central tower. The doughty barbarian grins thinly at the thought of what he must do now.

Stowing his crossbow into his pack once more, Wolfsbane checks that his leather gloves are secure, then pulls a short strip of hide from a pocket in his jerkin. Throwing it over the rope, he tests his weight on it, gulps a single hasty breath — and launches himself into space!

Wolfsbane slides along the rope as fast as a bird in flight. Legs outstretched, he strikes the centuries-old window. In an explosion of stained glass and decaying lead he smashes into the treasure room. But he has no time to congratulate himself, for there, before him, are the three companions whom he left at the base of the tower, more than half an hour previously: weaponless, gagged and tightly bound, and with a shaven-headed warrior-priest holding an obsidian dagger at each terrified throat!

A voice comes from beside him. A cruel, mocking voice. A voice he knows only too well: 'Ah, there you are, Wolfsbane. So glad you could drop in and join us ...' CUT! And print it! Thank you everybody, that was sensational!

Hello again, all you Advanced Fighting Fantasy fans. Here we are once more, with another superlative collection of rules, facts and adventures for you to add to your games. Hot on the heels of the epic *Dungeoneer* and its delightfully demented sequel, *Blacksand!*, our latest production will transport you far beyond the dungeons, out through the city walls. On we must travel, to where few have dared venture before — out into the unexplored wild lands!

Like our previous productions, *Allansia* offers you the opportunity to step once more into the outsize shoes of the heroes of fantasy books and films. Most of the data we provide herein on how to do this is only for the eyes of the Director who runs the games, but players too will be very interested in many of the new rules, especially those for playing non-human Heroes. Well, if one is venturing out among Orcs and Trolls, why not be an Orc or Troll yourself? Certainly the Heroes are going to need all the advantages they can muster if they are going to explore the vast plains and wildernesses where the wild things lurk.

Things You Will Need

As we have already mentioned, this is the third book in the Advanced Fighting Fantasy series. While it would be nice to be able to reprint all the relevant game information from the first two volumes, doing so we would have ended up with a rule book the size of the Port Blacksand thieves' directory. So you will need a copy of *Dungeoneer* before you can make use of most of the material presented here. Having a copy of

Blacksand! is not essential to using this book, but it would be nice to have the set, don't you think? Certainly it would be helpful if you and your friends have played all the adventures from both *Dungeoneer* and *Blacksand!* before embarking upon the final instalment in the Saga of Sargon which is presented later in this book.

At the start of the previous books, we listed a few easily obtainable items that you will need in order to play Advanced Fighting Fantasy. These include some ordinary six-sided dice, some pencils and paper, a watch or clock, and a group of friends who are just as keen to go adventuring as you are.

However, as always, there are a few helpful extra items which you may care to use in order to enhance your game. The two Fighting Fantasy reference books, *Out of the Pit* and *Titan*, will prove useful. The latter, especially, will come in very handy when your Heroes decide to venture further and further afield. Armed with a copy of *Titan* and the rules we present later, you should be able to create adventures set anywhere in the wide-open expanses of *Titan*.

The rules presented in this book for fighting mass battles are best played using miniature figures or counters, together with scenery and props. Clear a space on the tabletop and use cut-out pieces of paper, or even real scenery from model railway layouts and the like, to represent the physical features. Metal and plastic miniatures can be found in most game shops; if

you have just a few, you can always agree that one figure represents ten, twenty or a hundred men. Alternatively, take some sturdy card and cut out a number of squares 2 cm by 2 cm to represent each soldier, and some more squares in multiples of those numbers to represent larger monsters. If you are feeling artistic, you might care to draw on the face the type of soldier they are, whether a human, Dwarf, Orc or whatever (or even stick on pictures cut from books, magazines or – best of all – catalogues of metal figures).

These will all come in handy for the large battle at the end of our adventure, *A Darkness Over Kaad*, which starts on page 189. Similarly, the props we suggest for use in other parts of the adventure are thrown in simply to add a little atmosphere to your game. For example, if a clue is hidden in a letter, think how much more fun it is for the Director to hand out a prepared prop letter and let the Heroes (or, rather, the actors and actresses playing them, of course!) find the clues themselves – if they can! As always, you don't really need any of these items in order to play Advanced Fighting Fantasy, but they do help make confused situations clearer, and they certainly add to the fun.

How To Use This Book

In *Dungeoneer* we introduced you to the idea of role-playing adventures and Advanced Fighting Fantasy in easy-to-understand stages. In this book, as in *Blacksand!*, we are assuming that you have already had some experience in adventuring as a Hero, or in running a game as a Director. If you haven't, play through



1. NEW RULES

In *Dungeoneer* we detailed all the basic rules needed to act out the role of a typical Allansian Hero in hundreds of Advanced Fighting Fantasy adventures. In *Blacksand!* we added many new skills and spells which allowed Heroes to cope better with the sometimes very difficult demands of adventuring in the bustling towns and cities of Titan. Now, since we are venturing out into the barren wilderness, a whole new set of abilities will be needed if our Heroes are to survive and eventually get their hands on the treasure.

For let's face it: Special Skills allowing a Hero to pick someone's pocket without them noticing or to open a difficult lock are going to mean precious little when scaling a glacier or flying on eagle-back! At such times, it is plain that our Hero would be far, far better off having learnt a Special Skill that actually included mountain climbing or riding a massive bird of prey.

Most of the items here are new, but there are also a few modifications to existing Special Skills, spells and the like, making them suitable for use in an outdoor situation.



NEW SPECIAL SKILLS

These new Special Skills may be chosen in exactly the same way as those in *Dungeoneer* (page 113) and *Blacksand!* (page 10) when a new character is created. Those Heroes who have already chosen their Special Skills will have to pay someone to be taught the relevant ability, if they can find a teacher. Alternatively, though this is far rarer, they might pick up something through prolonged exposure to the activity. This could well take years, however, and is more likely to provide a Special Skill that is better suited to making a living than to heroic adventuring.



All these Special Skills may be possessed by Extras and Bad Guys when played by the Director. In some cases, such characters are likely to have a higher rating than that allowed for a Hero – but then they are likely to have been pursuing such a skill all their working lives.

As before, a Hero may choose no more than 4 points of a Special Skill when rolling a starting character, with more learnt only through experience and training and instruction. Remember that, as always, all Heroes already know at least a little about just about everything

(or are at least resourceful enough to make an intelligent guess!) dependent only upon their natural SKILL rating. Special Skills simply turn them from Heroes into experts.

Acrobatics (Movement) – A Hero with this Special Skill is physically very agile and may be able to perform jumps, loops, flips or swings, should the situation arise. Note that a Hero will have his or her chance of success significantly reduced if wearing medium to heavy armour – or inflexible light armour – or if carrying more than a very light weight.

Battle Combat (Combat) – This Special Skill concerns fighting in a massed battle situation, and more specifically when the game is using the Mass Battle rules (described later). In addition to the standard cut and thrust of battle, it assumes that the Hero who possesses it will be well versed in fighting in a square or other formation, in following orders, in seeing gaps through which to lead his or her squadron, even of recognizing when the day is lost and therefore knowing when to retreat!



Disarm (Combat) – While fighting in hand-to-hand combat, the Hero who possesses this Special Skill may attempt to flick an opponent's weapon out of their grasp. In certain circumstances, the Director may impose a penalty for trying to Disarm a character who also has *Disarm* or *Strength* (typically reducing the chance by the number of points the opponent has in the relevant Special Skill). The Director will also determine where the dislodged weapon ends up.

Excellent Hearing (Stealth) – This Special Skill cannot be learnt by experience or training; it must be given to a Hero along with his or her starting skills. It means that the Hero has exceptionally keen hearing, far beyond normal capabilities, which may prove useful when listening at a door or trying to hear a distant noise. This Hero may well be able to hear a noise when other Heroes have failed to hear anything.



Excellent Vision (Stealth) – The eagle-eyed Hero with this Special Skill is able to see far further than an average character, and may be able to spot significant things in a similar way to a character with *Awareness*. This skill does not confer the ability to see through solid objects, however; a thing must be visible in order

to be seen. This Special Skill must be bestowed upon a starting character – it *cannot* be learnt from experience or by training.

Fishing (Knowledge) – Quite simply, the Hero with this Special Skill is well versed in the art of fishing, whether in fresh or salt water. The Director may impose a reduced chance for fishing in an unsuitable area, and will inform a successful player just what exactly has been caught.



Handle (Vehicle) (Movement) – This Special Skill bestows the ability to handle – ride, steer and maintain – a particular class of vehicle, whether on land or sea or in the air. The classes are as follows: small boat (e.g. rowing boat); large boat (e.g. fishing boat, barge); ship (e.g. galleon); cart/coach; chariot; balloon/airship. Each must be possessed separately before a Hero can fully ride the whole range of vehicles, but the Director may allow a modified chance of, say, a Hero skilled in handling a coach being able to handle a chariot in a race or in battle.

Healing (Knowledge) – The Hero with *Healing* has some knowledge of the correct way to treat injuries or poisonings. This does not extend so far as to ensure the complete recovery of a severely injured Hero in an instant (as a spell would). Provided the situation allows it and the victim is not continuing to lose points, treatment by a Hero will restore up to one-third of a character's lost STAMINA points, at a rate of 1 point per Attack Round. If a character is continuing to lose points, for example from the effects of poison, all the Hero can do is keep them from losing any more. The Director may allow increased rates of healing if the Hero uses additional measures, such as proven remedies or antidotes.



Heavy Armoured Combat (Combat) – Most Heroes wear armour which is light enough to allow them to move quickly yet which will deflect blows from many weapons, typically a combination of leather, studs and plates. On the field of combat, however, some knights will insist on fighting in full plate mail, which will protect them from almost all blows but which will slow them down considerably. Fighting successfully in such armour requires rolls against this Special Skill rather than standard combat skills.

Hunting (Stealth/Knowledge) – A hero with this Special Skill can – on a successful roll – find food in even the most inhospitable lands, track it down and capture it. Of course, the Director will impose penalties on the roll in areas where there are no animals to be found and will then decide how much food the Hero has managed to find. Using this skill in conjunction with *Trap Lore* will increase the chance of snaring something, typically by +2.



Leadership (Knowledge) – This heroic Special Skill bestows upon the character all the skills of a leader. With this skill, a Hero can rouse men to fight in battle, or stop them from retreating. He could persuade people as to the rightness of an idea, and calm discord and arguing. If used in conjunction with *Con*, the Hero with this Special Skill could probably persuade anyone to do anything!



Mounted Combat (Combat) – Fighting while mounted on a horse – or, worse, on a rabid wolf or a giant eagle! – can prove very difficult for an inexperienced Hero, and that is where this Special Skill comes in. During combat there will always be a chance of falling or being dismounted, especially if one's mount is injured or killed, but this chance will be greatly reduced. This Special Skill requires *Ride (Creature)* in order to be useful. Note that ordinary horses which have not been trained to fight in the press of a mass battle will be likely to bolt; in battle, it is more usual to ride a specially trained warhorse, if one is available.

Pathfinding (Knowledge/Stealth) – A Hero with this Special Skill is adept at reading a map, charting a course and leading a party in the correct direction. To do this, the Hero may well use a variety of hints, such as the position of the sun or stars, other weather features, the lie of the land, local knowledge, the tracks of animals, and so on. This skill will be reduced by a variety of handicaps and hazards: for example, not having an accurate map, trying to find a direction on a cloudy night or in a storm, or over very rocky terrain.

Scouting (Stealth) – Sneaking around out of doors is quite different from tiptoeing about in town and as such requires its own Special Skill. Scouts may be in the employ of an army, seeking to spot the approaching enemy in order to set up an ambush. Alternatively, they may just be adventurers wishing to see what is happening up ahead, say, or in the surrounding area (when they are setting up camp, for example). As well

as allowing a Hero to sneak about quietly, it also covers knowing how to disguise oneself in undergrowth, remaining silent or blending in, covering tracks where they would otherwise be seen, and so on.



Second Weapon (Combat) – This very useful Special Skill allows a Hero to fight in hand-to-hand combat using two weapons, typically a sword and a dagger. Such combat is treated as if the Hero had two Attacks. Note that weapons which require two hands or strength to use cannot be combined with a second weapon – only light swords, hand axes or daggers can be used effectively this way.

Siege Combat (Combat) – Fighting the defender of a castle while hanging half way up a rope and dodging flaming pitch being poured down from above is difficult; while a Hero with a good combat skill should survive, *Siege Combat* Special Skill would come in far more handy. It covers all aspects of physically fighting in a siege, whether assailing defences or fighting as part of a siege engine crew. Note that all other non-physical aspects of sieges are covered by *Siege Lore* Special Skill (below).

Siege Lore (Knowledge) – This Special Skill bestows knowledge of how to conduct a siege. This knowledge includes siege engines, siege tactics and all the other skills involved in commanding a long-drawn-out blockade. Note that a Hero wishing to learn this skill would need to be instructed by a character possessing such abilities while actually present at such a siege – it cannot be taught just through instruction away from a siege.

(Terrain) Lore (Knowledge) – Just like *Wood Lore*, the following terrain types may be individually chosen for a Special Skill, which will confer expert knowledge in travelling and dwelling in conditions that outsiders would find far more difficult. The terrain types are as follows:

Flatland, which covers plains, scrubland, wilderness and low, rolling hills.

Mountain, which covers both mountains and desolate hills – any very harsh upland terrain.

Ice, which shares some of the characteristics of *Upland Lore* but much more besides, for dealing with the very coldest lands.

River, which includes lakes, streams, rapids and waterfalls.

Sea, which does not specifically include handling a boat (you would need *Handle Boat* for that, obviously).

Underwater, including the undersea cities of the Sea Elves and Mermen.

Desert, from sand dunes to rocky desolation.

Jungle, which covers living – and surviving – in the steamy rainforests of the south.

Swamp, which covers all forms of soggy, waterlogged terrain, from salty northern marshlands to steamy river deltas.

Each of these terrain types has its own *Lore* Special Skill, which must be chosen separately. Each confers far greater specialist knowledge than the *World Lore* Special Skill, most notably on those occasions when everyone's life depends upon some very specific but obscure snippet of information! More mundanely, the Hero with one of these skills might know how to find food or a path, construct a dwelling or negotiate with the local tribes living in the particular region.

It is likely, incidentally, that the Hero's Background will have provided him or her with this *Lore* as a result of growing up in the particular terrain. If the Director allows it, a Hero may be assumed to have a fair rating in the *Lore* appropriate to the terrain in which he or she grew up. Also, in a similar fashion to *City Lore* (which is sort of a terrain lore, after all), living for a full year in a terrain could, at the Director's discretion, bestow 1 point in a particular terrain's lore.

Skill Clarifications

A number of the Special Skills listed in *Dungeoneer* and *Blacksand!* need further expansion in order to make them suitable for outdoor adventuring. In most cases, this will simply be an explanation of which abilities the skill actually covers – or does not.

Dark Seeing (Stealth) – While more useful underground

and most commonly possessed by subterranean dwellers such as Dwarfs, *Dark Seeing* can also work outdoors, provided there is no bright light near by to confuse the viewer. In other words, if the moon is full, *Dark Seeing* won't work any better than regular human sight, but on a very cloudy night it may come in useful.

Language (Knowledge) – Note that, as always, a Hero will need a Special Skill in the specifically named language in order to converse fully in a strange tongue. However, be aware of the existence of families of languages and dialects, so that a person skilled in one language may be just able to work out the gist of what is being said in a language which is similar to the one he himself knows (e.g. between Orc and Troll, or between Allansian and Arantian).

Ride (Movement) – The *Ride* Special Skill has always been assumed to concentrate on the handling of a horse. However, in outlying lands the local natives may use any number of creatures as mounts: camels, giant riding lizards, and the like. In very isolated areas this might even be stretched to include aerial creatures such as giant eagles or immense bats. Your everyday Hero will be able to attempt to ride any or all of these – at a severely reduced proficiency! – with a regular *Ride* Special Skill. However, with a specialized, named Special Skill in, say, *Ride Giant Lizard* he or she will have a much easier time of it. The Director should feel free to make specialized riding Special Skills available – or not! – as befits the particular game. Finally, note that simply possessing *Ride Horse* is not good enough for

fighting on horseback (especially in the press of a mass battle), when *Mounted Combat* would prove far more helpful.

Trap Knowledge (Stealth) – This Special Skill may now be assumed also to include the setting of snares and fishing lines, albeit crudely (unless combined with, say, *River Lore*, in which case the Hero would have a much better chance of catching a fish). However, a Hero will be likely to have even greater success if using a specific *Fishing* or *Hunting* skill.



NEW SPELLS

As with the new Special Skills presented above, any, all or none of the following new rules and spells may be adopted by the Director for use in his or her Advanced Fighting Fantasy games. If you don't like a particular spell, don't allow a Hero to have it. Simply tell the Hero who requests it that he or she cannot find anyone who knows the spell to teach it to them. Alternatively, if a Hero is really keen to possess a particular spell that isn't on the list, you are free to decide upon its effects (based on the spells that are already listed here and in *Dungeoneer*, of course) and to provide someone who will teach it to the Hero. Of course, in such an event we are certain that you wouldn't be barmy enough to

allow a Hero to acquire massively destructive, instant death spells and the like, now would you?

New Magic Spells

All of the following new magic spells are chosen and cast in exactly the same way as any other magical spell: they require a successful *Magic* Special Skill roll and generally last for a set amount of real game time (get your watch ready!). Those characters already created and 'living' in the world will have to find someone to teach them a spell that they don't already know how to cast – they are not allowed simply to add new spells, or to swap new ones for old!

As always, spells costing more than 4 STAMINA points to cast may not be chosen by starting, newly rolled characters; they are generally reserved for truly legendary Heroes or Bad Guys or really, really great Extras! Those spells which cost at least 4 STAMINA points, but which may cost much more for especially powerful effects (such as *(Element) Control*), can be chosen by Heroes and be cast in the normal way. This also applies to spells which cost less than 4 STAMINA points to cast but which can be expanded over a greater area by spending more points. In other words, the prohibition applies only to spells which initially cost more than 4 points to cast.

Befuddle (1) – This spell, which must be transmitted to its victim by touch, affects one victim for one minute. They are befuddled, their mind temporarily confused and addled. They will make all 'active' rolls (such as to

strike or to defend with a weapon, but not to *Test for Luck*) at -6 for the length of the spell, though more likely they will simply withdraw to a safe place and shake their head a lot. The length of the spell may be increased by one minute for every extra STAMINA point put into it when cast.

Glowing Eyes (1) – Ever wondered how those truly evil sorcerers manage to make that creepy 'glowing evil red eyes' effect? Simple: by using this spell. Upon casting, the eyes of the spell-user – or of someone else within five metres – glow brightly and with a deep sinister light in a colour of the caster's choice. This effect lasts for five minutes, but may be cancelled at will.

Ignite (1) – This simple spell causes something readily flammable to catch fire (typically with a Small fire). The object must be touched by the caster, but the spending of an extra point of STAMINA will allow the spell a range of five metres, and a further five metres for every further STAMINA point. Note that this will not affect living creatures (though it will affect plants), and can only affect an item rated as Small or Very Small in size.

Ironhand (1) – This useful spell allows the caster to increase their SKILL, or that of another person they have touched, above their *Initial* level. For every STAMINA point used to cast it, this spell allows the subject to increase their current SKILL by 1 point, for three minutes. Note that, no matter what a character's SKILL, those double-6's will get them regardless!

Tongue Twister (1) – This simple spell allows the caster to tangle the target character's tongue temporarily, and is especially useful if cast against an enemy sorcerer. The spell has a range of five metres, plus an extra five metres for every extra STAMINA point used to cast it, and it lasts for two minutes. Its effects may be avoided by using a *Test for Luck*, which should be further modified (when cast upon a sorcerer) by the difference between the caster's and subject's *Magic* skill score. Thus, a Hero with *Magic* 9 trying to avoid a *Tongue Twister* cast by someone with *Magic* 7 may add 2 points to their LUCK when rolling.



Animate (2) – The rope tricks done by mystics in the marketplaces of the southern towns look impressive – until one learns that they are simply using this handy spell. The caster may use this spell to animate one object of Small size, or up to six Very Small objects, for a period of two minutes. The object must be within five metres of the caster; each additional STAMINA point cast adds five metres to this range. The number of objects may be doubled for every additional STAMINA point cast. Spending 4 points allows the animation of one Medium-sized object; 6 points, one Large object; 8 points, one Very Large object (and again doubling this cost allows one to double the

number of objects affected, and so on). The length of time may be increased by one minute for every further STAMINA point cast. The animated object may do whatever the caster bids. If, however, it is used to fight or is struck by someone as if in a fight, it has an Attack Strength based upon the caster's *Magic* skill score; if it loses, it will lose its animation.

Breach (2) – This spell uses a form of element control, in order to smash through stone walls, and as such it is especially useful in battle and during a siege. The spell has a range of five metres, plus five metres for every additional STAMINA point cast. It affects an area of one cubic metre; this may be increased by one cubic metre for every additional 2 STAMINA points cast (thus a block measuring nine cubic metres requires the spending of a whopping 18 STAMINA points, and that's before the range is taken into consideration!). The stone affected is reduced to rubble, allowing passage through its defences equal to half the size affected by the spell.

Breathe (2) This spell, quite simply, allows the caster – or, by a simple touch, any person on whom the spell is bestowed – to breathe where there is little or no oxygen. It is especially useful, therefore, for anyone considering venturing underwater. The spell lasts for fifteen minutes per casting; for lengthier periods, the spell *Gills* would prove more useful.

Combine (+ 2) – Using this spell simply allows a caster to combine two spells which would not normally work together, allowing them to be cast at the same time.

Furthermore, for each additional 2 STAMINA points used to cast *Combine*, another spell may be cast. Note that a *Magic* roll must still be made for each individual spell, so that one might get twice the effects while running three times the risk of failure.

Concentrate (+ 2) – This spell allows a sorcerer to forget about having to recast an ongoing spell when it runs out. If this spell is cast immediately before another spell, when the latter runs out it can be recast automatically – in exactly the same form as before – without wasting time or having to re-roll against one's *Magic* skill.

Consume (2) – Fire is a dangerous weapon in the hands of a sorcerer. This spell allows the caster to envelop an object in fire sufficient to destroy it (typically a Large fire). The area affected by the standard spell is one cubic metre, from a distance of up to five metres. The material must be capable of being burned, but needn't be especially flammable. In this case, and therefore unlike *Ignite*, the victim can be a living thing; though in such a case the victim may *Test for Luck* to avoid the effects and can of course take action to put out the flames. For each additional STAMINA point cast, the range may be increased by five metres. The volume may be increased by another cubic metre for every additional 2 STAMINA points put into the spell.

Darksee (2) – This simple spell bestows upon the caster, or on any one person within five metres of the caster,

the *Dark Seeing* capabilities of a Dwarf, for up to twenty minutes.

Ensure (2 or more; see below) – How do those great sorcerers manage not to turn themselves into frogs once every hundred spells or so? Simply, by using *Ensure* in order to reduce the chance of this happening. This spell, which must be cast at the same time as the spell it is ensuring, costs at least 2 STAMINA points to cast, but may cost as many as 11. For each point put into a spell, the caster has a better chance of avoiding the effects of that dreaded Oops! table. If the caster's roll comes up double-6, this spell allows a saving throw, using two dice: the caster must now roll a number less than or equal to the number of points put into *Ensure*. For example, if the caster specified that he or she was spending an extra 4 points on ensuring a spell, the effects of the Oops! table would be avoided if he or she were to roll 4 or less on two dice. Note that if a double-6 is rolled again on the *Ensure* roll, there is no option but to roll on the Oops! table. Lowly Hero spellcasters may see this spell as a gift from the gods, but they will soon realize that its price is huge and it is normally reserved for only the most powerful sorcerers.

See Through (2) – A spellcaster who wishes to see what lies beyond something need only cast this spell; the object becomes as transparent as a pane of glass, revealing what lies beyond. The basic spell allows one person (typically the caster) to see through something up to one metre thick. Thus, if looking at a large

boulder, one would see only a metre into the rock, revealing . . . well, more rock beyond. The spell may be extended by a metre for every 1 extra STAMINA point cast, and it may be used by an additional person for every 1 extra STAMINA point cast.

Sentry (2) – When camping for the night out in the wilds, it is advisable to appoint guards in case of danger. Using this spell, a sorcerer can do this magically. The invisible sentry can be placed anywhere up to twenty metres from the caster, for up to twelve hours. If guarding a camp, a sentry will cover one of the four major points of the compass (so four would be needed to provide a full circular guard). Should anyone whom the caster would regard as, well, trouble cross their path, the caster will be alerted. Such spells can also be cast upon a door, the lid of a treasure chest or any other object. Another use for this spell might be to cast it upon, say, the mouth of a pocket containing a gold-stuffed purse. If a sneaky thief tried to pick the pocket, the sentry would give the alarm.



Shatter (2) – This spell works in exactly the same way as *Consume*. However, where that spell causes the subject to be consumed by fire, this causes it to break into hundreds of pieces. The spell can be cast on anything that can break, though the Director would certainly reduce the chance of success drastically if one

was trying to shatter, say, an enormous diamond. Living creatures whose bones might be the intended target (of a *Shatter* spell cast by a Bad Guy, of course – no Hero would dream of doing such a thing, surely!) are allowed to *Test for Luck* to avoid the spell.

Summon (2) – This handy spell allows the caster to magically summon up any needed object, whether food, a weapon, an animal or even a person. The sole requirement of the spell is that the caster have a small piece of the item to be summoned. Thus, to summon some bread, the caster would need a small piece of bread to hand; to summon a horse, a small handful of tail hairs, say; to summon a particular magical treasure, the caster would need a small piece of that particular item. The basic spell allows for the summoning of an item up to Very Small size, a process that takes ten full minutes of concentration. Each additional 2 STAMINA points – and ten more minutes – allow the caster to increase this size to Small, then to Medium, to Large and to Very Large. Note that this spell could work on treasure items like Gold Pieces (though only if the Director allows it!) but, at the cost of 2 STAMINA points per Gold Piece, the cost might prove prohibitive.

Where's Home? (2) – Sorcerers are not known for getting lost, for the simple reason that they use this handy spell. When cast, the sorcerer instinctively knows in which direction a named place lies. The place needn't be home, but the caster will have to have known beforehand where the place is located, either from a

visit or from seeing an accurate map. Note that the sense lasts for only a few seconds; it is entirely possible for the caster to become lost again quickly if the terrain is very inhospitable.

Command (4) – This spell allows the caster quite simply to command one person or object to do their bidding. The commanded person or item must be within five metres and, if living, he or she is allowed a *Test for Luck* to resist the spell. The command can be anything that would not directly threaten the subject: they could not be asked to stab themselves, but they could be commanded to keep walking beyond the edge of a precipice. Living things cannot be commanded to do something they could not normally do; one couldn't ask an Elf to get up and fly round the room – unless it had a suitable spell. Inanimate objects are more forthcoming and can be commanded to do just about anything. The command lasts for thirty seconds and affects one person or item, or a related group of items (such as a pile of Gold Pieces) up to Medium size. Spending an extra 2 STAMINA points can increase this to Large size, and a further 2 will affect something up to Very Large size. Note that the Director will most likely have very strong opinions upon what can – and, more important, what cannot – be subject to a *Command*.

(Element) Control (4) – The eight prime elements recognized by Allansian sorcerers are Air, Cold, Earth, Fire (also called Heat), Metal, Plant, Stone and Water. One of these is selected by the chooser of this spell; a new

spell will need to be selected for each new element. The power of the spell is affected by how many points are put into it. The basic spell affects one cubic metre, which may be increased for every 2 additional STAMINA points. The basic range is five metres, but this can be increased for each additional STAMINA point cast. Basic duration, if this is a factor, is five minutes; this can be increased by five minutes for every 2 extra STAMINA points cast. Effects can vary widely, according to the creativity of the caster. The element can be summoned up or if already present, it can be controlled, made to animate or reshape itself. The Director will rule whether a particular effect is possible and how many STAMINA points it would take to cast it. Some effects will work exactly as the spell which already covers them: conjuring up a magical hurricane using *Air Control*, for example, will cost 6 STAMINA points and will work just like the *Hurricane* spell. Do note, however, that the more precious the item, the harder it is to summon; summoning up one cubic metre of solid gold using *Metal Control* would verge on the impossible – and it would disappear again once the spell ran out, of course!

Explode (4) – This spell works in exactly the same way as *Breach* and *Shatter*, except that it causes the named target, up to one cubic metre in size and at a range of up to five metres, to explode as if blown apart by a massive amount of gunpowder. The spell requires fifteen minutes of uninterrupted concentration per cubic metre affected. A further cubic metre may be affected for every 4 extra STAMINA points cast, and the range may be extended by a further five metres for each

additional 2 STAMINA points cast. Note that the blast of this spell will affect a distance in each direction around the spell's target equal to double the target's cubed size. Thus an area measuring two metres across would send out a blast affecting objects four metres away in every direction. For large explosions the spell-caster is therefore advised to stand as far away as possible! Living objects intended to be the target of such a spell are allowed to *Test for Luck* to find out whether they are affected.

Gills (4) – This simple transformation spell confers fish-like gills upon the recipient – very useful for underwater adventuring. The gills replace the character's usual breathing arrangement and are permanent until they are removed either by the caster (a simple command) or by the use of a *Remove Curse* or *Counter-Spell* by another caster. Note that if cast upon someone unwilling (in order to suffocate them in the air – a very sneaky trick!) the victim may avoid the spell on a successful *Test for Luck* roll.



Lightning Blast (4) – This powerful explosion of pure electrical energy works just like a *Force Bolt*, except that it delivers 2–12 plus 2 STAMINA points of damage. Once again, it can be defeated only by the likes of *Counter-Spell*, *Wall* or *Wall of Power*. Its basic range is five metres, and this can be increased by five metres for every 2 additional STAMINA points put into the cast.

Magic Bridge (4) – This spell allows the caster to create a magical bridge across a chasm. For every 4 STAMINA points put into the spell, five metres of bridge are created. The bridge is wide enough for one person; each additional 4 STAMINA points cast widen it to take another person. It will prove strong enough to bear the weight, at any one time, of as many people as there were STAMINA points put into its construction. The bridge lasts for five minutes, though it will begin to start fading from sight one minute before it is due to disappear, giving the Heroes plenty of time to panic.

Spectacular Image (4) – Using this spell, the vainest of sorcerers can appear upon the scene in such a way that will be so impressive it will scare the stuffing out of all but those with nerves of steel. When it is cast, all manner of impressive effects can be triggered. These may include: instantaneous appearance; rising from a newly opened gaping crack in the ground; descending on a cloud as if from the heavens; billowing clouds of coloured smoke; thunderclaps and lightning flashes; gale-force winds; gleaming rays of light; a fall of rose-petals or other flowers; a host of illusion-created bats; the howling of wolves or other animals, and so on. The Director will

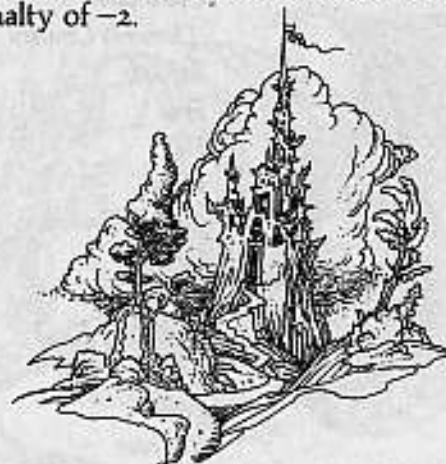
ask the caster to specify exactly what he or she wants to happen and will advise if any effect requires the spending of a few additional STAMINA points. Be creative! Note that many simple-minded (and some not-so-simple-minded!) characters will be mightily impressed, terrified or reassured by such a display, which will certainly have a massive effect upon any Reaction rolls.

Weather Control (4) – Unlike *Element Control*, which is concerned with one specific element, the sorcerer using this spell can combine various elements, such as wind and rain, to control the weather in whichever way he or she chooses. The basic spell allows for 'unusual' weather to be summoned: it might start to rain heavily, say, or a fierce wind could spring up. The spell covers a circle with a diameter of ten metres, plus ten metres for every 2 extra STAMINA points cast. It lasts for five minutes, plus a further five minutes for every additional 2 STAMINA points. More powerful effects require the expenditure of more STAMINA points, according to the effect required. Changing the existing weather conditions depends upon what they are. Converting rain into a thunderstorm wouldn't require more than the basic spell; causing snow to fall on a hot summer's day would require far more: typically 8 STAMINA points in its basic form, and far more if over a wide area or for a longer period of time. Finally, you may have noticed that the spell *Hurricane* allows a powerful form of weather control to be conjured up for only 6 STAMINA points; this is because it is a specialized spell. *Weather Control* enables its caster to control a wide range of weather conditions, rather than just one.

Exchange Shape (6) – All it takes is a touch and this spell, and the spellcaster can exchange bodies with his victim in an instant! This can take one of two forms: either the bodies change, or the minds do; this is the same thing really, but it does determine where the sorcerer ends up! If a sorcerer stays where he is but acquires the shape of the other person, he will retain his own characteristics (but will, of course, now have a new body dressed in his old clothes, which could prove tricky). If the caster moves his mind to the new body, he will acquire its STAMINA but will keep his own SKILL and LUCK. For an additional 2 STAMINA points, the spell acquires a range of five metres, and each additional 2 points add a further five metres. The Director may rule that the victim can *Test for Luck* to avoid the exchange, depending upon how aware he or she is of what is happening. Of course, this spell works just as well on creatures as on humans.

Wall of Power (6) – Using this spell, the caster can conjure up a powerful version of the magical barrier created by *Wall*. Where that spell simply kept things out, the wall created by this spell will actively damage whatever comes into contact with it. The wall is in fact a dome which covers an area five metres in diameter in every direction but which needn't be around the caster, for a period of five minutes. This size may be increased by five metres by adding 3 STAMINA points per increase. The wall is constructed from one of the eight elements (see *Element Control*), and takes its form accordingly. Thus a Metal *Wall of Power* might consist of thousands of blades, whereas a Cold wall would be a

whirling storm of snow and ice. Anything attempting to move through the wall will take 3–18 points of damage upon first contact, and will continue to do so every Attack Round that they remain in contact. The wall itself is impenetrable unless defeated by a *Counter-Spell* or another *Wall of Power* spell. *Wall* and *Element Control* (for the correct element!) may also work, albeit with a penalty of –2.



Spells Available

Including the new spells just detailed, and the new ones introduced in *Blacksand!*, the complete Magic Spell list is now as follows:

Stamina Cost*		Stamina Cost*	
<i>Befuddle</i>	1	<i>Ignite</i>	1
<i>Darkness</i>	1	<i>Illusion</i>	1
<i>Fear</i>	1	<i>Ironhand</i>	1
<i>Fire Bolt</i>	1	<i>Light</i>	1
<i>Flash!</i>	1	<i>Lock</i>	1
<i>Glowing Eyes</i>	1	<i>Luck</i>	1

Open	1	Strong Arm	2
Peace	1	Summon	2
Personalize Spell	+ 1	Sure Shot	2
Skill	1	Where's Home?	2
Stamina	1	All Heal	4
Strength	1	Arrow-Snake	4
Thunder	1	Command	4
Tongue Twister	1	(Element) Control	4
Ward	1	Explode	4
Weakness	1	Find	4
		Fly	4
Animate	2	Gills	4
Breach	2	Grand Illusion	4
Breathe	2	Grow	4
Combine	+ 2	Invisibility	4
Concentrate	+ 2	Lightning Blast	4
Consume	2	Magic Bridge	4
Counter-Spell	2	Poison	4
Darksee	2	Restrain	4
Ensure	2	Shrink	4
ESP	2	Speak to Animals	4
Farseeing	2	Spectacular Image	4
Fog	2	Wall	4
Force Bolt	2	Weather Control	4
Languages	2		
Levitate	2	Banish Undead	6
Mirror Selves	2	Cockroach	6
See Through	2	Enchant Item	6
Sentry	2	Exchange Shape	6
Shatter	2	Hurricane	6
Sleep	2	Petrify	6
Starry Orb	2	Raise Skeleton	6

See Future	6	Assassin's Dagger	8
Teleport	6	Earthquake	8
Wall of Power	6	Death	10
Web	6		

* - This is for the most basic form of the spell only; see the spell's description for details of more powerful versions.



New Minor Magic Spells

If you are unfamiliar with Minor Magic spells, have a look at *Blacksand!* (page 35), which is where they were first introduced. As before, the following new spells may be cast by a character possessing the *Minor Magic* Special Skill, typically triggered by a moment's thought and some small gesture. If the *Minor Magic* roll is successful, the spell works without cost; if it fails, the Hero must lose 1 STAMINA point.



These new spells may be learnt by any Hero who has three full days to concentrate on each one. They do not need to be learnt from another person, though doing so will reduce the time required by one day. Don't forget that a Hero may only 'carry' as many Minor Magic spells as he or she has *Initial LUCK* points, so he or she will probably have to forget a few from his or her repertoire before learning some of these new ones!

Dry – This simple spell allows the caster to dry one wet item up to Small in size. It will not remove substances like oil, but it will affect water-based damp patches caused by something like a spilt flagon of ale.

Hold It! – This little spell causes all action within five metres of the caster, or in a circle round a designated spot up to five metres from the caster, to pause for two seconds. This should give the caster time to perform one short action, most usefully dodging out of the way of a descending blade, perhaps.

Inebriate – The victim of this spell needs to be touched in order to be affected, but, when they are, they are suddenly very drunk indeed! This spell can also be put into a harmless-looking drink using *Instil*. The effects of this spell may be removed by *Sober* or *Counter-Spell*; otherwise it lasts for one hour.

Noises Off – Hark! What's that? Is it approaching reinforcements? Nope, just a wily sorcerer using this handy Minor Magic spell. When cast, indistinct noises

are heard coming from a short distance away. They will be appropriate to the situation, so they could be footsteps, the rustle of bushes, or whatever.

Ripen – Using this small enchantment, the caster can cause unripened or rotting food to be restored to an edible state. The spell works on one particular food item per casting (so it would affect one apple or one chicken, for example). This spell can be used to counteract the effects of *Sour*.

Secrete – This handy little spell allows the caster to snaffle one small object and secrete it about his or her person without apparently doing anything suspicious. The object must be touched and cannot be much larger than a Gold Piece. Note that if someone is directly watching such an object when this spell is cast, they may not see where it went – but they'll certainly see it go!

Smudge – This Minor Magic spell causes writing to become blurred, faded, run or otherwise rendered unreadable. It can affect an area only a few centimetres across, but that should be more than enough to ruin a scroll, a map or an important letter. The item needs to be touched in order to be affected. The smudge is permanent, but the document can be restored using this spell again (or *Counter-Spell*).

Sober – The opposite of *Inebriate*, this spell simply sobers up an intoxicated person. It requires one touch, and it is equally effective against both magical and

natural drunkenness. This spell can also be used in conjunction with *Instil* to create a non-alcoholic ale or spirit (which could prove very useful if one is faced with having to drink a toast to an Orc using *guursh!*).

Spill – With a gentle nudging action, the caster can use this spell to knock over any container up to Medium size, at a distance of up to five metres. If the container is made of a particularly heavy material, or if it isn't easy to knock over, the Director may impose a penalty to the chance of success.

Stutter – This neat little spell causes the victim (within a range of five metres of the caster) to stutter over one line or sentence, or one particular piece of information. No matter how hard they try, they can't get the words out, for up to two minutes. It will not work on a spell unless this is being read from a scroll or book.

Minor Magic Spells Available

The full list of available Minor Magic Spells now runs as follows: *Attraction* – *Burn* – *Cool* – *Dry* – *Enhance* – *Extinguish* – *Glimmer* – *Hear* – *Heat* – *Hold* – *Hold It!* – *Honesty* – *Inebriate* – *Instil* – *Jab* – *Mend* – *Mistake* – *Noises Off!* – *Pied Piper* – *Pucker* – *Push* – *Repulsion* – *Ripen* – *Secrete* – *Slip* – *Smudge* – *Sober* – *Sour* – *Spark* – *Spill* – *Stutter* – *Weather Improver*.

New Priest Spells

Priest Spells were introduced in *Blacksand!* (see page 46 onwards for details) and their use in the game is at the discretion of the Director. Priests are far less common

in the wild lands than in the towns and cities, where there is a ready congregation, but there are certain orders who pursue the isolation of distant or inaccessible places, and of course there may be wandering missionaries or hermits wherever the adventurers venture.

As with Magic spells, a newly rolled Hero may not choose any spells that cost more than 4 STAMINA points to cast. These are again reserved for legendary Heroes and the most powerful Bad Guys and Extras. Some of the following spells are simply priestly versions of the new Magic spells introduced earlier; see above for more details.

Aura (1) – This works just like the new Magic spell *Glowing Eyes* (see above), except that the glow springs from round a chosen part of the caster, perhaps from just the hands or the head to the whole body.

Befuddle (1) – This works just like the new Magic spell (see above).

Holy Spear (1) – This spell works exactly like the Magic spell *Fire Bolt*, save that it produces a blast of pure light rather than fire.

Locate Sacred Place (1) – Using this new spell, a priest can determine the approximate direction of the nearest place which is sacred to his religion. This may be a temple, a sacred area or a consecrated tomb or ruin, and it may not necessarily be a desired destination. The

feeling of knowing the direction lasts only a few seconds, and of course there may be many obstacles between it and the caster. Note that priests of evil religions may possess a spell called *Locate Unsacred Place*.

Animate (2) – This works just like the new Magic spell (see above).

Breathe (2) – This works just like the new Magic spell (see above).

Combine (+ 2) – This works just like the new Magic spell (see above).

Concentrate (+ 2) – This works just like the new Magic spell (see above).

Consume (2) – This works just like the new Magic spell (see above). This spell may be prohibited to priests of those religions which forbid the use of fire.

Distant Sight (2) – Using this peculiar spell, the caster may see around corners and even behind them. An invisible eye, carried by a spirit sent by the caster's deity, can be sent up to ten metres away and may peer in any desired direction, just as if the caster himself was looking. The spell lasts for five minutes but can be cancelled earlier. The eye cannot get inside anywhere that the priest could not (so it could not see inside a locked room or treasure chest), but it can change its viewpoint as many times as the priest wishes, for the duration of the spell.

Element Commune (2) – This spell is available only to priests whose religions are associated with a particular element. Using this spell, the caster can converse with a mass of the particular element; upon casting, awareness grows in the substance and a rough mouth forms in order to speak. Thus, the spell could be used to ask a sword who its last owner was or a road could be quizzed on the riders who had just passed, and so on. The Director will determine exactly what the responses will be – obviously, unless the questions are phrased extremely carefully, in many cases the answers may be all but useless! The spell allows for the asking of three questions, or it lasts for five minutes, whichever is the sooner.

Ensure (2) – This works just like the new Magic spell (see above).

Mind Dart (2) – This spell works exactly like the Magic spell *Force Bolt*, except that the missile is an invisible stab of power which the victim will feel but not see.

Sentry (2) – This works just like the new Magic spell (see above).

Summon (2) – This works just like the new Magic spell (see above).

Bolt of Power (4) – This spell works exactly like the new Magic Spell *Lightning Blast* (see above), except that it delivers a blast of spiritual force rather than a bolt of lightning.

Command (4) – This works just like the new Magic spell (see above).

Counter Magic (+ 4) – This spell works in every way just like *Counter-Spell*, save that it affects Magic spells rather than priestly ones. As before, the cost of this spell must be added to that of the spell one wishes to dispel or counter.

Curse (4) – Using the full force of his deity, a priest can call down all manner of mishaps upon his victim. In game terms, this can affect one person within three metres of the caster. He or she will initially lose as many STAMINA points as the caster has put into the spell (in other words, the priest can put in more than 4 if he wishes to cause the victim real damage), then lose 1 STAMINA point per day until he or she dies. The points lost from a *Curse* cannot be healed by normal means. Typically only a *Remove Curse* spell or a Director-created pilgrimage for forgiveness or a quest for a specific holy object will remove the curse and allow the character to be healed. Reversing *Curse* can remove the curse delivered only by the priests of the same religion as the caster.

(Element) Control (4) – This works just like the new Magic spell (see above). There may be some restrictions as to which elements can be controlled as part of this spell, depending on the nature of the caster's religion; the Director will advise you if this is the case.

Remove Curse (4 or more; see below) – This spell

requires a ritual lasting as many hours as there were STAMINA points put into the initial *Curse*, and it similarly costs as many points to cast. It can remove the curses of all priests, whatever their religion, but the Director may impose a reduced chance of success when attempting to remove the curse of a priest from a particularly evil cult.

Spectacular Image (4) – This works just like the new Magic spell (see above); priests will typically want to appear in images associated with their own deity or religion.

Weather Control (4) – This works just like the new Magic spell (see above). There may be some restrictions as to which elements can be controlled as part of this spell, depending on the nature of the caster's religion; the Director will advise you if this is the case.

Assume Shape (6) – Using this spell, the caster can assume the shape of the animal sacred to the priest's deity for a period of one hour or until dispelled at the caster's command (whichever is the shorter) or the priest is killed. The animal has all the characteristics of the caster, unless a rating is greater for the animal; and it will be a large, healthy specimen of the creature concerned. In some circumstances, the Director may allow such a creature to speak or even to use the priest's spells and Special Skills.

Wall of Power (6) – This works just like the new Magic spell (see above); however, there may be specific re-

strictions on the type of element used to create the wall, depending on the strictures of the priest's particular religion.

Priest Spells Available

The following is now the complete list of Priest Spells. Note that a Hero could be banned from possessing some of these spells because of the rules of their particular deity or temple (the Director will advise if this is indeed the case).

Stamina Cost*		Stamina Cost*	
<i>Aura</i>	1	<i>Blind</i>	2
<i>Befuddle</i>	1	<i>Breathe</i>	2
<i>Bless</i>	1	<i>Combine</i>	+ 2
<i>Bravery</i>	1	<i>Concentrate</i>	+ 2
<i>Darkness</i>	1	<i>Consume</i>	2
<i>Detect Supernatural Being</i>	1*	<i>Counter-Spell</i>	2
<i>Fear</i>	1	<i>Distant Sight</i>	2
<i>Holy Command</i>	1	<i>Element Commune</i>	2
<i>Holy Spear</i>	1	<i>Ensure</i>	2
<i>Light</i>	1	<i>Farseeing</i>	2
<i>Locate Sacred Place</i>	1	<i>Fog</i>	2
<i>Luck</i>	1	<i>Languages</i>	2
<i>Peace</i>	1	<i>Levitate</i>	2
<i>Personalize Spell</i>	+ 1	<i>Mind Dart</i>	2
<i>Silence</i>	1	<i>Sentry</i>	2
<i>Skill</i>	1	<i>Summon</i>	2
<i>Stamina</i>	1	<i>All Heal</i>	4
<i>Ward</i>	1	<i>Bolt of Power</i>	4
<i>Animate</i>	2	<i>Command</i>	4

<i>Counter Magic</i>	4	<i>Banish Spirit</i>	6
<i>Curse</i>	4	<i>Banish Undead</i>	6
<i>(Element) Control</i>	4	<i>Consecrate</i>	6*
<i>Most Blessed</i>	4	<i>Raise Skeleton</i>	6
<i>Poison</i>	4	<i>Speak to Supernatural</i>	
<i>Purify</i>	4	<i>Being</i>	6
<i>Remove Curse</i>	4	<i>Web</i>	6
<i>Restrain</i>	4	<i>Assassin's Dagger</i>	8
<i>Speak with the Dead</i>	4	<i>Spirit Journey</i>	8
<i>Speak to Animals</i>	4	<i>Summon Supernatural</i>	
<i>Spectacular Image</i>	4	<i>Being</i>	8
<i>Spirit Wall</i>	4	<i>Death</i>	10
<i>Wall</i>	4		
<i>Weather Control</i>	4		
<i>Assume Shape</i>	6		

* – This is for the most basic form of the spell only; see the spell's description for more details of more powerful versions.

NON-HUMAN CHARACTERS

Allansia – indeed, the whole world of Titan – is a very large place, teeming with all manner of beings. It may seem that humans are the dominant race – what with all their castles, cities, ships, wars and the like – and in many places this is the case. However, there are several other races which play an almost equally large part in the proceedings. In certain circumstances, members of such races may be allowed to join their human fellows in becoming adventurers. This is at the discretion of the Director: if the Director does not want a player to act as a Troll Hero, for example, he or she is at liberty to disregard these rules and bar such a character.

However, if non-human Heroes are permitted by the Director, there are several races from which to choose. Below are guidelines for three good and three evil races. It may be that the Director will allow such Heroes to be only from the good races, either because the party has a general allegiance to good or simply because the storyline will not permit the team to ally with an apparently evil (or, at the very least, neutral) Orc or Goblin adventurer. In certain circumstances, though, a non-human Hero may be essential to the success of an adventure (see our own *Allansia* adventure, *A Darkness Over Kaad*, coming soon, for an example of this).

Centaur

Centaur's have the upper quarters of humans and the lower quarters of horses. They typically dwell in tribes which roam the flat grasslands of northern Allansia, though they may be found throughout the continent and beyond. They are a proud race, with a strongly neutral disposition. They have had many good dealings with humans and elves – but also many that have turned out badly, and as a result are apt to be wary of the intentions of such races. Their culture is one of traditional values, of warriors and warlords, with disputes settled by fighting. They also have a spiritual side, however, and can be close to nature.

Because of the nature of their bodies, Centaurs are not ideal adventurers. Dungeon exploring, for example, can be done only with difficulty. Out in the open, however, they come into their own. They are strong warriors,

proud and noble, and are able to run (or maybe gallop) far faster than a human, even when bearing a heavy load.

Statistics: A Centaur is rolled in the usual way, but you may add 2 to its *Initial STAMINA* score, to reflect its greater body mass and resultant strength.

Skills: Several Special Skills are plainly of little use to a Centaur, such as *Ride*, *Handle Cart*, *Mounted Combat* and the like. Most others, however, can be chosen and used without modification. Centaurs favour swords and knives for hand-to-hand combat, but they prefer missile weapons such as bows (of all sorts), spears and javelins. Note that, when fighting, a Centaur's definition of a 'narrow corridor' will be wider than that for a human. Centaurs can wear armour, in a style befitting the body part to be protected: in other words, human armour for their upper body and horse barding for their flanks.

A Centaur Hero can move far more quickly than a human on foot, and it will have all the same modifiers as for someone on horseback when it comes to rolls for escaping and the like. A Centaur's *Jump* can be up to twice a human's distance or height. They must make all rolls against *Sneak* with a penalty of -2 for their size and shape; certain situations may occur when these will not allow them to succeed at such a roll. Similarly, using *Hide* to secrete a Hero the size of a Centaur will obviously be a lot harder; a Centaur counts as Large for such rolls. When it comes to carrying, assume that a Centaur can carry as many 'items' as it has current

STAMINA points. Any climbing is made with a penalty of -3, unless the surface is sufficiently open, level and stable enough to allow its hoofs to grip.

Centaurs have their own language (which has no written form; all Centaur lore is preserved in oral tales and songs) but can usually also speak Allansian. They can also communicate with any horse.

Spells: Centaurs can use magic with no penalties. They tend to favour spells which increase personal strength and courage, but can choose from all of the spells listed above, and use Minor Magic (if chosen). Centaur Priests may worship most of the standard deities, particularly Fourga and Telak, but their chief deity is Hunnynhaa, the Lord of Horses. All regular Priest spells are available to a Centaur Hero.

Background: A Centaur adventurer is likely to be a young warrior from one of the tribes of the Pagan and Windward Plains of northern Allansia. Such an adventurer will not be a renegade, but will be treated with some disdain by any Centaur tribesmen encountered. The tribes conduct business, using complicated rituals and etiquette, which a Centaur adventurer would still be expected to use in such an encounter. A Centaur adventurer may be male or female and may be a warrior, spellcaster and/or priest.

Role-playing: Centaurs are a very proud and haughty people, with a great sense of tradition, of belonging to a lineage that stretches back through the generations

to the first horses. They always talk of themselves as being 'son of X, son of Y, son of Z' and so on (until they pause for breath, when they can be interrupted!). They don't like humans or the other races very much, though an adventuring Centaur will be more friendly. They are very brave, doughty warriors, fearless in battle to an almost ludicrous extreme. They are not overly intellectual, carrying all their learning in the form of tales and songs, but they are spiritual people and are always in touch with the land.



Dwarf

Dwarfs as player Heroes have already been introduced in *Dungeoneer* (page 138); there are a few additional notes, however, which may prove useful. In many parts of Allansia, Dwarfs are fully integrated into human society, dwelling in towns and cities without comment. All Dwarfs, however, owe their ultimate allegiance to the Dwarf homeland of Fangthane, in the very distant north-eastern corner of Allansia, and most hope to visit there at least once in their lives.

Dwarfs are shorter than humans or Elves, and are very much at home underground, whether mining for gold or searching for it as treasure in an Orc-infested dungeon. Dwarf adventurers are common, though slightly

less so in the more southerly lands. They prefer the colder northern climes, where their stocky frames and hardy metabolism give them an advantage over weaker races. Dwarfs are especially known for mining for their first great love (gold), for drinking large quantities of their second great love (strong ale), for swinging an axe and enjoying their third great love (fighting) and, when that is done, for relaxing and partaking of their final great love (tale-telling).

Most Dwarfs are earthy in character, mistrustful of high-flown intellectuals of all kinds, especially sorcerers. They are champions of plain speaking and plainer actions. They all loathe and despise the evil non-human races; some will fly into a killing frenzy at the simple sight of one, regardless of their own safety. The Dwarf histories are too full of lengthy tales of the evils of such creatures, especially those perpetrated against the legendary Dwarf heroes, for any Dwarf to allow them to live. Some Dwarfs do not like Elves, upholding a traditional enmity that has existed between the races for many generations. There have, however, been several notable adventuring partnerships between a Dwarf and an Elf.

Statistics: Dwarfs have normal adventurer statistics, with no modifiers.

Skills: A Dwarf character *must* have at least 1 point in each of the following Special Skills: *Axe* and *Dark Seeing*. Unless the Dwarf adventurer's background specifically explains why he should not, he should also

have at least a point in *Underground Lore*. All other Special Skills are available to a Dwarf, though there are very, very few Dwarf sorcerers of any sort, and they will usually also steer clear of any Special Skill indicating intellectual knowledge of a sophisticated subject. Dwarfs prefer weapons suited to their build and tend to choose axes and crossbows over longswords and bows. Some Dwarfs are very skilled in the art of warfare, including siege lore.

Dwarfs sometimes have difficulty riding horses, but this is usually due to lack of experience; a Dwarf possessing the *Ride* Special Skill has as much chance as anyone of staying in the saddle. When it comes to checking for actions such as hiding or sneaking, remember that a Dwarf (unless unusually large for his or her race) will count as Small in size.

Spells: Dwarf sorcerers, as we have said, are extremely rare, and they will be encountered only in exceptional circumstances. Dwarf priests are slightly more common but will almost never be encountered above ground. They are elementalists whose powers derive from the stones of the ground; their spells will include priestly versions of the new Magic spells *Breach*, *Explode* and *Consume*, as well as many *Element Control* spells used to control Earth.

Background: An Allansian Dwarf is likely to come from one of the minor tribes, such as King Gillibran's from Stonebridge or Kurad Dragonhelm's from Warpstone. The Dwarfs of Fangthane, the ancient ancestral home

of the race, may be encountered in distant lands, but it is likely that they will be on more pressing business of the Dwarfish Kings rather than adventuring for their own personal fortune.

Role-playing: Dwarfs are gruff and earthy people, born of soil and stone. They mistrust intellectuals and those who place greater store by the mind than the body, especially those tricky magic-users. Dwarfs can sometimes be dour and grim, not to mention grumpy and bad-tempered; but a Dwarf adventurer is more likely to be spirited and good-humoured, with an equal passion for fighting and drinking. All Dwarfs love gold and would put their safety, and the safety of all those with them, in jeopardy if the lure of gold was large enough.



Elf

Like Dwarfs, adventuring Elves were introduced in *Dungeoneer* (page 138). The Elves are an ancient race, long-lived and wise beyond the imaginings of the rest of us. As such, they tend to regard the affairs of the human races as of little importance to them. As a result, Elven adventurers are quite rare; they tend to be rebellious youngsters in search of a life temporarily free from the responsibilities of life in the forests.



Elves are very learned and serious, wise in the ways of magic and nature. They are the ultimate keepers of the secrets of Titan and of all its magical resources, a responsibility which sometimes makes them haughty and offhand. They are tremendously courageous in battle, however, and have a deep dislike of the evil races – though their absolute hatred is ultimately reserved for the renegade Dark Elves, whom they will attack mercilessly. Elves and Dwarfs mistrust each other, mainly because they seem at first to be so different, but ultimately Elves have a grudging respect for the Dwarf race's love of the earth, which is similar to their own reverence for all living things.

Statistics: Elves have the standard adventurer characteristics, with no modifiers either way.

Skills: Any Elf adventurer *must* have at least 1 point in the following Special Skills: *Bow*, *Wood Lore* and *Magic*. Other than that, they may possess any Special Skills they like. They are particularly likely to have skills relating to their lives in their forest homes, whether *Hunting*, *Pathfinding* or whatever. They are less keen on Special Skills involving deceit or sneaking, though Elven thieves have been known to possess such skills. In combat, an Elf will prefer to use a longsword or dagger, and especially a bow. They are less keen on mechanical weapons such as crossbows (an Elf's bow is usually made by the same character who will use it). In all other respects, Elves may choose whatever they wish, and are handled in game terms exactly as a human adventurer.

Spells: Elves may choose any spell, though they tend to be especially keen on those that rely on light or fire for their effects. There are many powerful Elven illusionists and elementalists, though these tend to stay in the forests, where their power is greatest; Elven high magic is extremely powerful, but it depends on long rituals and meditation and is not used by adventurers beyond the forests. Elven Priests will concentrate on spells that can be used for good, such as healing spells, or those which will use the natural powers of the elements: light and so on. The Elves worship Erillia, the Elf Mother (known to humans as Galana); her priests cannot learn the following spells: *Curse, Languages, Poison, Raise Skeleton, Speak with the Dead, Summon Supernatural Being.*

Background: Allansian elves are typically renegades or itinerants from the families of the great woodlands, whether the Forest of Yore, Darkwood, Greenhome or the immense Forest of Night. In more southerly climes, Elves may come from the rare jungle or desert tribes, or even be Sea Elves, though adventurers from such tribes are likely to be very, very rare (the work the Director will need to do to modify the skills and spells of such characters may mean that he or she will not allow them in the game).



Role-playing: An Elven adventurer is likely to be intellectual and spiritual and be especially keen on magic and learning. They are a courageous race, however, and will not shirk from battle – though once the evil is averted, they will work hard to restore peace. Although Elves and Dwarfs may dislike one another, each will help the other in times of great adversity. In most respects, though, Elves are the opposite of Dwarfs, being tall, slender and graceful, neat and elegant, concerned with nature, peace and magic.



Goblin

If a Goblin Hero is allowed in a game, the Director may have to establish a special set of circumstances by which the human Heroes are forced to have it along. After all, no one in their right mind, and especially not a Dwarf, would surely want to travel – let alone share treasure – with a snivelling, green-skinned little sneak like a Goblin unless there really was no other option!

Goblins are the smallest and weakest of the three main evil races of Titan. They are green-skinned and scrawny, with exaggerated, bestial features, including large ears and noses. They are tricky creatures who know that they are weak, and they are always looking for sneaky ways by which to even the odds, whether by thievery or sticking in a surreptitious knife-thrust when no one is looking.

Goblins get on tolerably well with Orcs, who usually bully them without mercy. Goblins hate Dwarfs, though they think them stupid and stunted rather than dangerous. Elves, on the other hand, are deeply feared for their intelligence and, especially, for their powerful magic. Humans are regarded with mixed feelings: some are plainly cruel, unforgiving tyrants who must be avoided, but others are the sort of sneaky tricksters a Goblin can feel right at home with. Goblins as a race conduct their affairs in about as dishonourable way as you could imagine. They think nothing of stabbing each other in the back in order to acquire something, whether it be a scrap of food or the rulership of a whole tribe.

Goblins are rarely adventurers, not least because they would have trouble surviving in many human settlements. More likely, they will be in the service of one of the many Goblin tribal leaders, though they would think nothing of taking time off for a profitable diversion, especially if there is the promise of treasure at the end of it. A Goblin is likely to be most useful to a party of Heroes as a guide to some out-of-the-way region, or as a chaperon through the intricacies of Goblin culture.

Statistics: Goblins are smaller and weaker than humans; as a result, create their statistics as follows:

SKILL — roll one dice and add 4 to the result

STAMINA — roll two dice and add 6

LUCK — roll one dice and add 8

Skills: A Goblin growing up in the scrublands with his tribe will have the opportunity to learn a great deal about sneaking here and there and about fighting, but precious little about intellectual pursuits. Therefore the Special Skills most suited to a Goblin are those like *Awareness*, *Dodge*, *Hide*, *Sleight of Hand*, *Sneak* and *Trap Lore*. All Goblins have at least 1 point in *Dark Seeing* and *Sneak*.

Goblins may not have any points in the following Special Skills (most usually because they are either too small or too stupid to be able to use them!): *Heavy Armoured Combat*, *Strength*, *Two-handed Sword*. There are several other skills which would require a great deal of explaining in the Goblin's 'background' before they could be allowed (the Director will rule whether your explanation for them is convincing or not).

Goblins favour small weapons, such as daggers, short swords and clubs, and small bows and blowpipes. Larger weapons are usually too big and heavy for them to handle successfully. In massed battles some Goblins are able to ride half-trained wolves, using *Ride Wolf* and *Mounted Combat* Special Skills, though such characters are unlikely to be player Heroes. In game situations, Goblins count as Small in size, so they will receive bonuses for hiding, sneaking about and the like.

Spells: Goblins are rather mistrustful of sorcery. They are suspicious creatures which worship and venerate a large pantheon of deities ranging from Hashak, their

creator, down to hundreds of heroic tribal ancestors, now dead. They also worship natural features and phenomena, be it the sun and moon, a peculiarly shaped stone or a very old tree. Goblin magicians are also priests, the tribal shamans; they use a mixture of con tricks, Minor Magic and a few peculiar spells to make their followers believe they can work miracles. All Minor Magic spells are available to a Goblin shaman, along with the following Magic and/or Priest spells (they are all considered to be of the same class: Goblin Shaman Magic Spells): *Banish Spirit – Befuddle – Bless – Bravery – Curse – Darkness – Fear – Flash! – Fog – Ignite – Invisibility – Locate Sacred Place – Luck – Poison – Remove Curse – Skill – Speak to Animals – Speak with the Dead – Spirit Journey – Stamina – Summon Supernatural Being – Thunder.*

Background: As we have already said, a Goblin joining the game as a player Hero is likely to be a soldier in the employ of a Goblin King's armies taking advantage of a diversion. There are Goblin tribes throughout Allansia – and, indeed, all of Titan – from the fringes of deserts to isolated islands in the middle of the oceans. They dwell in every environment, from the frozen ice-plains to the swampiest marshland.

Alternatively, there are plenty of 'civilized' Goblins which live in places like Port Blacksand, and even in the more respectable towns and cities. In outlying districts, some Goblin tribes trade with human settlements, and there individual creatures are at least tolerated.

Role-playing: A Goblin owes allegiance to exactly one person: itself. If there's a choice between eating its own mother and dying, you can guess the outcome. If there's an opportunity for profit or any sort of gain, whether material or in status, a Goblin will take it. They're perfectly happy to double- and treble-cross absolutely everybody, to sell out to their worst enemies people whom they have persuaded that they were friends, and so on. Goblins aren't stupid, though they don't have much in the way of learning. In fact, they can be tremendously cunning and resourceful – and very untrustworthy.



Orc

Most of the same comments given above for Goblin Heroes will apply also to Orcs, except that an Orc player Hero is likely to be rarer than a Goblin. While Goblins maintain at least a small sense of neutrality, Orcs are entirely in the service of evil – which means that it will take some very strange circumstances for humans, Dwarfs and especially Elves to join up with one or more Orcs. Orcs very much resemble larger, beefier versions of Goblins, though they will probably look more 'civilized', wearing worked armour decorated with designs and using fairly sophisticated weapons.

Like Goblins, Orcs gather themselves together into tribes, which may be resident in any area away from human or Elven civilization. Unlike Goblins, whose tribes rarely ally, Orcs are bound by a loose alliance to the cause of evil, and each tribe's armies will fight alongside those of others in the event of war. On the other hand, however, rivalry between the tribes is very fierce, and much of the fighting done by the armies is between the various tribes rather than against humans and the like.

Orcs are always to be found in the service of some king or other, typically scouting for humans or Elves, or raiding in search of treasure or supplies. An Orc adventurer would be fairly unlikely – though, since an Orc can turn its hand to almost anything (provided it is offered a clearly attainable profit of one sort or another), there is nothing to stop Orc soldiers setting themselves up as merchants or swords-for-hire. In places like Port Blacksand, Orcs have done just that, breaking away from the strictly tribal structure to join a looser alliance of evil creatures.

Statistics: An Orc Hero has these characteristics:

SKILL – roll one dice and add 4 to the result

STAMINA – roll two dice and add 9

LUCK – roll one dice and add 6

Skills: Unlike Goblins, Orcs are generally a little too large for much sneaking about. An Orc's main Special Skills will almost all be concerned with fighting, both with personal weapons and as part of an army. An Orc must

have at least 1 Special Skill point in the following: *Dark See*, *(Hand-to-hand) Weapon*. Orcs can use any weapon – though, since Orc weapon-makers are unreliable, they tend generally to stick to simple swords and bows.

Although an Orc is typically half way between a Dwarf and a human in height, he counts as Normal for rolls to hide or to sneak, and thus gains no modifiers. Orcs usually lack any sophisticated Special Skills requiring detailed knowledge or brain power, and they are not very good at riding most creatures (except the very occasional wolf or giant bat). Apart from that, though, an Orc could potentially have any Special Skill – although of course in practice most Orcs are unskilled and unintelligent, and are unlikely to live long enough for that state of affairs to change.

Spells: All the rules which cover Goblin magic-users apply also to an Orc shaman. In addition, the latter will have spells that will be of use in battle and in communing with the horrific demonic deities worshipped by the Orcs alongside their creator, Hashak. Whereas Goblin shamans gain some of their power from worshipping stones, trees and other natural spirits, and their ancestors, Orcs gain most of their power from the dark side, from the Demons. Additional spells for Orc shamans are as follows: *Assume Shape* – *Breach* – *Cockroach* – *Consume* – *Explode* – *Ironhand* – *See Future* – *Shatter* – *Strong Arm* – *Sure Shot* – *Wall of Power*.

Background: As with a Goblin player character, an Orc may either be a member of one of the many wilderness

tribes, or be based in an evil (or at least neutral) city or town, like Port Blacksand. Orc adventurers are rare but, like Goblins, Orcs have been known to try their hand at just about anything, ostensibly in the service of evil, but in fact in the service of themselves.

Role-playing: Orcs are brutish creatures, nasty-minded and evil. They are also rather stupid, though they are possessed of low cunning. Unlike a Goblin, which at least has a sort of animal-like charm, an Orc is simply a concentrated mass of aggression, violence, stupidity and greed. Orcs are most dangerous when they are in superior numbers; one Orc on its own will be far less threatening – provided it isn't given an inch!



Troll

If the Heroes have been playing the Advanced Fighting Fantasy adventures in *Dungeoneer* and *Blacksand!* they will be very familiar with Trolls, in particular with those that always seem to be on guard duty outside

the gates of Port Blacksand. As with Goblins and Orcs, Trolls are servants of the evil forces and they are most often to be found in uniform, enforcing the will of some despot or other.

Out in the wilds, Trolls are often to be found dwelling near Orcs, whom they bully unmercifully whenever they are in superior numbers. Trolls rarely organize themselves into tribes, generally keeping to smaller, family groups. It is only in the armies of evil (or the garrisons of places like Blacksand) that they will work and fight together. They are brutal and violent creatures, and they possess a deep-rooted meanness that stems from their profound stupidity.

All good races dislike Trolls, but a Dwarf is likely to fly into an extremely violent temper when faced with one, owing to certain humiliations traditionally said to have been inflicted upon various Dwarfs in the past. Trolls are occasionally to be found preying on travellers in the wilds, but they will very rarely be adventurers – not least because they would be attacked wherever they went!

Statistics: A Troll Hero should have its characteristics rolled up as follows:

- SKILL – roll one dice and add 6 to the result
- STAMINA – roll two dice and add 15
- LUCK – roll one dice and add 4

Note that most Trolls are Common Trolls; for a Hill Troll, add a further 3 points to STAMINA.

Dungeoneer first, and only then move on to *Blacksand!* or *Allansia*.

This book is organized into four parts:

1. New game rules for outdoor environments, in particular new Special Skills and Spells for Heroes; rules for fighting mass battles and sieges; and a whole new set of guidelines for playing non-human Heroes like Elves, Orcs, Trolls and so on.
2. Designing and running adventures set in the wild lands of Allansia and beyond, whether in hills, mountains, deserts or under the sea! There are further rules for outdoor encounters, governing special situations like magic outdoors, and designing special features like castles and ruins.
3. Expanding upon the rules and guidelines from the previous sections, we take a trip through all the various environments which may be encountered by adventurers, from the highest peaks to the depths of the oceans, all tied to the real locations throughout Allansia.
4. Finally, there's the one you've all been waiting for, the epic-length adventure which concludes the Saga of Sargon which has run through all the Advanced Fighting Fantasy series of books: *A Darkness Over Kaad*.

The simplest thing to do now is to turn the page and continue reading. Some of the material is instantly usable, but much more is presented as new rules which

should be incorporated into your existing game. If you are a Director, you should read as much or as little as you feel you need to, according to the adventure you are designing or running. Many of the rules we provide are optional and, as always, you are under no obligation to include in your own games anything you don't want to.



If you are a player intending to be a Hero, it is important that you don't read any of the text of *A Darkness Over Kaad*. Knowing exactly what is going to happen can take away too much of the fun to come to be worth the initial excitement of taking a peek, so keep off! Your Director may also prefer it if you didn't read his notes on running outdoor adventures so that you are not tempted to apply your own knowledge to a situation where your Hero does not know what to do.

So now here we are: it's time to set off on our journey. All ready to go? Right, let's saddle up the horses, strap on our packs and begin our journey into the heart of *Allansia*...

Skills: Trolls are generally unskilled, to such an extent that they may choose Special Skill points equal to only half their *Initial SKILL* score. Furthermore, a Troll *must* have 1 point in the following: *Dark Seeing*, *Strength* and the use of a very large weapon (typically a club, battleaxe or spear). Trolls are not renowned for having a bent towards learning; as a result, most *Lore* skills are unavailable to them, unless their background specifically allows them. Trolls are large and brutish creatures and consequently count as Large in size when rolling for actions like hiding or sneaking.

Spells: Almost all Trolls are far too stupid to use magic of any sort; even a Troll shaman which is considered powerful by its fellows will usually have access to only a couple of Minor Magic spells. Only the few tribal shamans of the Hill Trolls are known to possess stronger powers; in such cases, treat them like an Orc shaman.

Background: A Troll Hero will almost certainly be a member of an organized force like the Port Blacksand Town Guard. Such a character will be serving with the force but may be on special assignment (it could even be part of a secret plan to endanger the Heroes, though it must be said that any Heroes who joined up with a Troll would probably be asking for trouble anyway). As we mentioned above, with the exception of Hill Trolls, they do not organize themselves into tribes, owing allegiance merely to their own family.

Role-playing: Trolls are mean, vicious and, above all,

plain stupid. They take tremendous delight in fighting and drinking, and especially in the misfortunes of others. They like gold and other riches but are usually just as happy with something large and shiny. They don't care for Elves or Dwarfs, and will work only with humans who have proved themselves to be at least as brutish and nasty-minded as themselves.



MASS BATTLES

The final set of new rules are something out of the ordinary and they cover an area we have not touched upon before. Normally in the course of an adventure, any fights the Heroes take part in will involve just themselves and a small band of opponents. On occasions, however, far more combatants may be involved: whole armies may be on the march, pausing in their advance only to fight enormous pitched battles and sieges. In such cases, you and the Director should use the rules which follow to decide the outcome of these battles.

In fact there are not one but *two* methods of deciding how the outcome of a battle is decided under the Advanced Fighting Fantasy rules. The first, the 'Quick

Battle Rules', use only a minimum of dice rolls and very little game time to decide what happens, without having to set up all the figures or counters and push them round the table for the whole afternoon, although each Hero also gets to fight at least one Heroic Combat against a chosen opponent. For those more interested in playing through the battle in full, we also present the 'Mass Battle Rules'. Using these, every player gets to be a general in charge of his or her own units of men, and the battle is played out in full, until the last enemy is dead or captured or has fled.

So, the first thing the Director has to do is decide how the battle to come is to be fought. If there are only a few enemies (generally less than twenty), it is best to treat the encounter as a skirmish and run the battle using the standard personal combat rules. If the enemy is present in greater numbers, decide whether you and the Heroes want to run through it quickly and get on with the adventure or pause and prepare a proper tabletop affair.

Quick Battle Rules

As we just said, these rules reduce the battle to a series of dice rolls, a few checks just like those the Heroes would make for hand-to-hand fighting. These determine the final outcome of the battle, based upon the *Battle Tactics* Special Skill of each army's commander. To determine what the individual Heroes get up to in the fight, there is also a mechanism for Heroic Combats, in which each Hero has to fight a specific opponent, typically a champion from the enemy side. The sequence of a Quick Battle runs as follows.

First, work out the total number of troops on each side, including the Heroes. All those present with more than one Attack should be counted according to the number of their Attacks (thus a Hill Giant would count as two men). Do not include the usual rabble of followers, slaves, squires, baggage- and animal-handlers and all the other hangers-on who usually accompany an army in its campaign; they will either not be fighting or they will be so poor at it that they will make little difference to the outcome.

Add the number of troops on both sides together, and divide this total by 100 (round fractions down). The result is the number of Battle Rounds to be fought during this battle.

Each Battle Round is fought just like an Attack Round, except that each side's commander uses his *Battle Tactics* Special Skill score (or normal SKILL score, if this Special Skill is not possessed). Each leader rolls two dice, adds the result to this score, and modifies the roll according to the following conditions (which apply to both sides):

Attacking from higher ground	+1
Fighting on marshy ground	-1
In fortified position	+2
In very fortified position (e.g. inside castle)	+4
Outnumbered by enemy (but at less than 2:1)	-1
Outnumbered between 2:1 and 3:1	-2
Outnumbered by greater than 3:1	-3
Have better-quality troops	+1

Archers present	+ 1
For each 25% of army mounted	+ 1
Have a mixed-race army	- 1
Surprised or ambushed	- 2
Commander without <i>Battle Tactics</i>	- 2
For every 3 Heroes present	+ 1
For every 20 STAMINA points of spells possessed by the side	+ 1
For each previous Battle Round won	+ 1

(Note that there may logically seem to be other modifiers, such as the weather or terrain conditions, but since these apply to both sides they cancel each other out. However, the Director is free to impose other modifiers as he or she sees fit; for example, an army of humans fighting a battalion of Ice Warriors in driving snow would plainly be at a disadvantage, and would suffer an extra penalty of - 2.)

What happens as a result of this roll depends on the difference between the two scores. The winner must roll one dice, multiply the result by the difference between the two scores, and lose that many men from his side. The loser must multiply the difference between the two scores by 20, and lose that many men. If the scores are equal, there is an impasse and neither side has won; roll one dice and multiply the result by five; each side must lose that many men. The commander of each side may choose which units lose men; after all, he is the one to decide who gets pushed into battle first.

After all the Battle Rounds have been fought (unless

one side runs out of men!), the side which has won most rounds is the winner. If both sides have the same number of wins, the battle is declared a draw - the sides either fight one more Battle Round or declare the dispute over. Note that either commander may order his side to surrender at any time, automatically forfeiting the battle. Alternatively, they may attempt to flee the field of battle. The opposing commander may choose either to let them go or to follow them and continue fighting (if the latter is the case, his side's next roll has a + 2 modifier).



Heroic Combats

After the first Battle Round, and following every third further round thereafter (i.e. after rounds 4, 7, 10, 13, and so on), every Hero present must fight a Heroic Combat. This is a one-on-one fight with a champion from the other side, prepared beforehand by the Director. Ideally the opponent should be similar in strength and abilities to the Hero in question - no Hero would want to be called a coward or a cheat through picking on a weakling for a Heroic Combat!



The Heroic Combats are all fought as normal hand-to-hand combats, except that the fighter from the side which won the last Battle Round may add +1 to his Attack Strength for the duration of this particular duel. Duels may be made on horseback only if the opponent is also mounted, or if the opponent agrees. Sorcery may be used. After each Heroic Combat has been fought, the side that won the majority may add +1 to their roll for determining the outcome of the next Battle Round.

Heroic Combats will determine the wounds taken by the Heroes in battle. These wounds, incidentally, can be healed only by magical means before the next Heroic Combat comes around. Note that, in certain circumstances, the Director may have the outcome of an entire battle rely on the result of a Heroic Combat – after all, an army would almost certainly surrender if their powerful sorcerer-king had just been killed in one-on-one combat with the enemy's best warrior!

Quick Combat Example

Here is a simple sample battle to show you how the Quick Battle Rules work in practice.

It is dawn, and on the rocky plains before Warpstone two armies gather for war. The forces of Good are 320 strong, including 80 cavalry, and are commanded by four Heroes. The Heroes are led by Guthric Wolfsheart, who has a *Battle Tactics* score of 11. The forces of Evil number 480, and have no Heroes among their number, but they do include two companies of Trolls, whose 2

Attacks mean that the total troop strength is considered to be 560. They are led by the evil Troll, King Nurm, who has no *Battle Tactics* Special Skill, but has a standard SKILL score of 10.

At the start of the battle, we add the troop totals together and divide by 100 to work out the number of rounds. In this case, $320 + 560$ gives 880, which means that 8 Battle Rounds will be fought.

Battle Round 1: Wolfsheart's player rolls two dice, then applies modifiers for being outnumbered, having better-quality troops, having archers, having Heroes present and for one of the Heroes having 27 STAMINA points in spells. There are not enough cavalry present to make a difference, and there are no modifiers for the terrain. The dice come up 5 and 1, plus *Battle Tactics* 11, and are modified by -1, +1, +1, +1 and +1; this side's total is thus 20.

Nurm must modify for archers present, for having a mixed-race army, for not having *Battle Tactics* and for there being just enough magic among his shamans. Nurm rolls 2 and 2, plus SKILL 10, and must modify by +1, -1, -2 and +1. His side's total is thus a terrible 13.

The forces of Evil must therefore now lose 7×20 , or 140 men! Nurm chooses the casualties from the weakest companies of Goblin foot-soldiers, being careful not to harm his archers, spellcasters or Trolls. Wolfsheart unluckily rolls a 6 and so must lose (6×7) 42 men; the

first attack was successful but was marred by heavy losses. At the end of the round, the armies now number as follows: Good: 278 men, Evil: 420.

The Heroes all now step up for their Heroic Combats. The Troll King holds back his best warriors for later – when the Heroes may be weaker and so be defeated by his Troll Champions! – which means that all four Heroes beat their Orc opponents easily (they now have a +1 modifier for winning the last Battle Round). The Evil army is now down to 416 men.

Battle Round 2: Wolfsheart's men renew their attack. Modifiers are as before, plus an extra +1 for winning one Battle Round. The Heroes' leader rolls 2 and 1, plus his Special Skill 11, and +4 after all the various modifiers have been taken into account; his Battle Strength is 18.

Nurm has the same modifiers as before, but this time he rolls 6 and 4, which gives a final Battle Strength of 19 – despite heavy losses in the last attack, his side wins this round!

Losses are minimal: 20 from Wolfsheart's side, and a dice roll of 3 means that only that many are lost from the army of Evil. However, next time the Evil army also has a modifier of +1 for winning a Battle Round. At the end of the second round, the Evil army has 413 men while Good have 258. And so the battle continues ...

Skills: Trolls are generally unskilled, to such an extent that they may choose Special Skill points equal to only half their Initial SKILL score. Furthermore, a Troll must have 1 point in the following: *Dark Seeing*, *Strength* and the use of a very large weapon (typically a club, battleaxe or spear). Trolls are not renowned for having a bent towards learning; as a result, most *Lore* skills are unavailable to them, unless their background specifically allows them. Trolls are large and brutish creatures and consequently count as Large in size when rolling for actions like hiding or sneaking.

Spells: Almost all Trolls are far too stupid to use magic of any sort; even a Troll shaman which is considered powerful by its fellows will usually have access to only a couple of Minor Magic spells. Only the few tribal shamans of the Hill Trolls are known to possess stronger powers; in such cases, treat them like an Orc shaman.

Background: A Troll Hero will almost certainly be a member of an organized force like the Port Blacksand Town Guard. Such a character will be serving with the force but may be on special assignment (it could even be part of a secret plan to endanger the Heroes, though it must be said that any Heroes who joined up with a Troll would probably be asking for trouble anyway). As we mentioned above, with the exception of Hill Trolls, they do not organize themselves into tribes, owing allegiance merely to their own family.

Role-playing: Trolls are mean, vicious and, above all,

plain stupid. They take tremendous delight in fighting and drinking, and especially in the misfortunes of others. They like gold and other riches but are usually just as happy with something large and shiny. They don't care for Elves or Dwarfs, and will work only with humans who have proved themselves to be at least as brutish and nasty-minded as themselves.



MASS BATTLES

The final set of new rules are something out of the ordinary and they cover an area we have not touched upon before. Normally in the course of an adventure, any fights the Heroes take part in will involve just themselves and a small band of opponents. On occasions, however, far more combatants may be involved: whole armies may be on the march, pausing in their advance only to fight enormous pitched battles and sieges. In such cases, you and the Director should use the rules which follow to decide the outcome of these battles.

In fact there are not one but *two* methods of deciding how the outcome of a battle is decided under the Advanced Fighting Fantasy rules. The first, the 'Quick

Mass Battle Rules

Mass battles require far greater effort than those fought using the Quick Battle Rules, but of course they are also far more entertaining and rewarding. Use the rules which follow to fight entire tabletop wargames, as small or as large as you like, with your Heroes right in the thick of it!

Before the Battle

Before the two armies come together, there will be a period of scouting and preparation. If one side's scouts are especially good, they may know that an enemy army is approaching, weeks before it actually arrives, and will be able to choose where and when they want to meet the invaders. On the other hand (and, of course, this all depends on the plot of the Director's adventure), the intruders may be able to sneak into a country under the cover of darkness and be camped outside the city gates by the time dawn breaks! Armies don't consist of just soldiers and their generals. There are also likely to be followers: advance scouts, foraging units for hunting food, messengers and heralds for relaying messages, healers and armourers, and masses of hangers-on who are used for everything from building defences to washing clothes.

In rules terms, this means physically preparing metal miniatures or paper counters and the battleground where the combat is to take place. Clear a table of all extraneous junk, then lay out any scenery you are using. You may use proper scenery, models, paper cut-outs, piles of old books, whatever is to hand. An

alternative idea, one which we have used in our own games, is to cover the tabletop with a sheet of paper, such as the back of an old roll of wallpaper, and draw all the scenery on that. You will also need a tape measure or a ruler.

Prepare enough figures or counters for all the soldiers. In these rules we assume that one counter is equal to ten men and that it occupies a single square 2 cm by 2 cm, so, if you can, cut your counters to that size. Larger creatures, siege engines and the like will be individual units and will occupy rectangles or squares that are multiples of that measurement; we suggest you use the following:

Type	Width	Depth
Infantry	1	1
Cavalry	2	1
Giants and other large creatures	2	1
Airborne	2	1
Dragons and other very large creatures	2	2
Siege engine	2	3

The Units

Every unit of troops has characteristics which are very similar to those used by individual Heroes and other characters. These are **BATTLE SKILL**, **BATTLE STAMINA**, **MOVE** and **ATTACKS**.

Battle Skill – This measures how well the whole unit fights. The **BATTLE SKILL** of a unit is the average of all

the regular SKILL scores of those present: add up the SKILL score of all of them and divide the result by the number of soldiers present. If all the creatures in a unit are all the same (such as a unit of Orcs, say) you need not do any maths, as their SKILL scores will all be the same – just use the standard score given in *Out of the Pit* or in the books in this series.



Battle Stamina – This is the equivalent of regular STAMINA: it measures how well the unit will do at surviving injuries. To find out the BATTLE STAMINA of a unit of soldiers of the same type, take their standard STAMINA score (as given in *Out of the Pit*, for example), divide by 12 and multiply by the number of troops present. If the unit is made up troops from several different races or are led, for example, by a far more powerful commander, make the unit's BATTLE STAMINA the average of their scores. Similarly, if the unit is made up solely of Heroes, their BATTLE STAMINA will be the average of everyone's regular STAMINA; add all the STAMINA scores together and divide by the number of soldiers present.

Move – The MOVE score of a unit simply tells you how fast they move, in centimetres, in one round. Simply look up the rate on the following table:

Troops	Move (cm)
Humans, other humanoids smaller than Ogres	4
Ogres, Trolls, etc.	5
Horses	8
Four-footed creatures and monsters	6
Most undead creatures (Skeletons, Ghouls)	4
Zombies, Mummies	3
Golems	2
Two-legged dinosaurs	8
Four-legged dinosaurs	5
Dragons, ground	5
Dragons, flying	12
Other flying creatures	10

(The MOVE scores of other creatures not listed can easily be determined by the Director using the above as examples.)

Attacks – Most troops will have only one Attack, but larger creatures which are able to take on more than one opponent at once will have a larger score here; see the descriptions in *Out of the Pit* for more details.

You should also record the Weapon used by the troops in a unit, as this information will be needed when working out damage. For the sake of an easy life, allot one main weapon type to all the troops in a unit (i.e. assume they are all using swords, axes, or whatever). There may also be a missile weapon, and this should also be recorded. Monsters, of course, will be using natural weapons like Large Claws.

Battle Is Joined

Once all the units have been prepared, it is time for the troops to be placed on the field of battle. Usually the Director will have decided where the troops can start from: one side may enter on a road, or both sides may be placed not more than thirty centimetres from each other, that sort of thing. The players take it in turns placing one unit, then another, until all troops starting the fight have been placed.

Unless there is a specific game reason – one side has been ambushed, or has arrived under cover of darkness or a storm, say – the roller of the higher score on one dice starts first.

The sequence for one Battle Round in a battle is as follows:

1. Side One: Move or Fire
Side Two: Move or Fire
2. Side One: Combat
Side Two: Combat
3. Side One: Morale Check
Side Two: Morale Check

The next Battle Round then starts, beginning at 1 again. (Note that you may have more than two sides in a battle; we've kept it simple to make it easier to understand. Where there are more than two sides, simply incorporate them into the above sequence, in turn.) Battle Rounds continue until one side is defeated, surrenders or flees the field.

Move

A unit can move a number of centimetres across the tabletop at a rate equal to their MOVE score, in any direction they choose. The unit with the highest BATTLE SKILL score will move first, then the next highest, and so on. Any unit which comes into contact with the enemy must stop immediately and engage in combat. Any units wishing to fire missile weapons, such as arrows, cannot move during this round.

Terrain – The terrain of the battlefield isn't always smooth and featureless, of course, and this may have a dramatic effect on a unit's movement. Crossing a river or stream (unless using a bridge or ford) will halve a unit's MOVE. A unit caught in the middle of a river during a round must fight with a penalty of -2.

Climbing up a hill will also halve a unit's movement; climbing down has no effect. A unit moving through a forest, or having to clamber over an obstacle, whether natural or a defence fortification, will move at three-quarters of their normal rate. Note that larger creatures may not be able to move through such terrain; the Director will rule whether this is the case or not.

Fire

A unit may fire arrows or stones, throw spears or javelins or whatever else comes to hand. Spells are also cast in this phase of the round (see the special notes on *Battle Spells*, below). It is worth firing only at a unit which is within range. Bows (of all sorts) have a range

of 25 centimetres; javelins have a range of 12 centimetres; spears, slings and all other weapons have a range of 8 centimetres. Treat weapons thrown by huge creatures such as Giants as being equal to bows.

To determine whether the shots hit, the firing unit must roll two dice. If the result of this throw is less than, or equal to, their **BATTLE SKILL**, the missiles hit and the target unit must lose the requisite points for the particular weapon from their **BATTLE STAMINA** (see the Damage Table in *Dungeoneer* (page 155)). If the weapon is not reloadable – like a spear or a massive rock – don't forget to cross it off the troops' list.

Combat

In this phase of the Battle Round, you should determine the result of any hand-to-hand fighting. All units that are in contact with each other can fight.

The combat is determined just like normal one-on-one combat, except that it uses **BATTLE SKILL** plus the result of the roll of two dice to create a side's Battle Strength. This is then compared to that of the opposing unit, and the side with the higher Battle Strength wins.

This roll should be modified if one side is greatly outnumbered by the other. If one unit outnumbers the other by between 2:1 and 3:1, add +1 to their Battle Strength; for outnumbering by 3:1 or more, add +2 to their Battle Strength. Also note the rule on *Uneven Attacks*, below.

The losing unit takes damage to their **BATTLE STAMINA** as determined by a roll on the Damage Table according to the weapon used by the attacking unit. If a unit is reduced to zero **BATTLE STAMINA** points, it is totally destroyed and is removed from the battle. If one side scores damage against the other, it may choose to move away in the next Move phase. If neither side hits (i.e. the rolls are equal), both must stay and fight again in the next round.

Charges – When a unit moves into contact with an enemy unit, it is considered to be charging. In the first round of combat it may receive +2 to its Battle Strength (this could conceivably apply to both sides).

Multiple Attacks – When creatures have more than one Attack, they can do greater damage if they win the Battle Strength roll. Each side makes just the one roll, but the winning side may multiply the amount of damage they do by the number of Attacks they have. First work out the damage from the Damage Table, then multiply.

Rear Attacks – A unit attacked from the rear must modify its Battle Strength by -2 and, worse, they may only defend. Combat is decided in the usual way, but if the defenders win they do not score any damage, though they may break off from combat. This applies for one Battle Round only; in the next, they are assumed to have rearranged themselves so as not to suffer this disadvantage.

Side and Hill Attacks – If a unit is attacked in the side, or by a unit coming down on them from higher up a hillside, they should modify their Combat Strength by -2. This penalty will apply for one Battle Round; in the next round, although the troops may not break off from combat, they will rearrange themselves so as not to suffer the disadvantage.

Uneven Attacks – If a unit is attacked by more than one enemy unit, each attack is dealt with separately. If there are more attacking units than the defending unit has Attacks, however, the outnumbered unit has to decide which unit it is attacking, and will only be able to defend against all the others. In other words, if it wins against a unit against which it is only defending, it does not cause any damage, though it may move away in the next Battle Round. The defending unit rolls only once for its Battle Strength, which is then compared to the rolls of each separate attacking unit.

Morale Check

In the final phase of the Battle Round, each unit is checked for morale – that is, the general contentment or otherwise of the unit, and their willingness either to stay and fight or to run away!

Every unit that has lost some points from its BATTLE STAMINA in this Battle Round must check, by rolling two dice. This is compared to the unit's BATTLE SKILL score, which may be altered, according to the following modifiers:

Modifier to BATTLE SKILL

For each friendly unit within 10 cm	+ 1
For each enemy unit within 10 cm	- 1
Outnumber enemy unit(s) currently fighting	+ 1
Outnumbered by current enemy unit(s)	- 1
Enemy unit is undead or demonic	- 1
Within 10 cm of command unit	+ 1
For every two Heroes with that command unit	+ 1
For every Hero with this unit	+ 1
Unit charged this round	+ 1
Unit behind defences	+ 2
Unit are professional troops	+ 2
Spell cast against unit this round	- 1
Enemy is evil	+ 1
Side's commander is evil priest or sorcerer	+ 1
Unit failed a Morale roll last round	- 1

Note that units composed solely of Heroes need never test for morale; they stand and fight or withdraw according to the orders of their player(s). Similarly, troops composed of undead creatures under the command of an evil sorcerer will not need to check. 'Professional' troops are those whose full-time job is that of a soldier; Orcs and the like are counted as such only if they have been employed by someone who has taken the time, trouble and expense to train them properly, rather than just buying their services as mercenaries.

If the roll is less than, or equal to, the unit's BATTLE SKILL score, the unit stands firm and may continue fighting normally.

If the result is higher than the unit's **BATTLE SKILL** score, its morale is considered to have broken. In the next Battle Round, this unit must flee: it may not fight or fire missile weapons. If attacked, the unit may defend itself but it cannot attack (i.e., it cannot cause damage if it wins the Battle Strength roll). In the Morale Check phase of the next Battle Round, the unit must test again. If this check is successful, the unit recovers its morale and may re-enter battle on the next movement phase. If the test fails, the unit keeps right on running, and will continue to do so until it is off the battlefield!

A unit which fails the first Morale Check but which is unable to flee fights on, but with a penalty of -2 to their **BATTLE SKILL**. This may happen if a unit is trapped against a castle wall or an unclimbable slope - or because units from its own side will not let the fleeing unit through. This is a common technique for keeping Orc and Goblin units in a battle long after their nerve has gone, typically by having a large unit of Trolls immediately behind the front line of units. If a commander wishes to let a unit through, assume that the fleeing unit has simply changed places with the advancing one in the Move phase.

Special Rules

The above rules cover all the basics of fighting, but there are some special situations which may also arise, and these are covered here.

Cavalry - Cavalry units get a bonus to their **BATTLE**

SKILL according to their mounts, depending on the latter's size, strength and combat ability:

Mount	Bonus
Wolf	+1
Horse, riding lizard	+2
Dinosaur, other creature	+3
Warhorse	+3
Flying creature	+3
Dragon	+4

Troops mounted on creatures which can attack (this does not include horses, but does include warhorses), receive additional attacks, according to the number of Attacks the creatures have. These extra Attacks are resolved as detailed earlier. Other than that, the **BATTLE SKILL** and **BATTLE STAMINA** of the unit are as determined earlier. Creatures on their own (i.e. not being ridden!) are not treated as cavalry but as standard units, as detailed earlier.

If any of the cavalry are fighting using lances, treat such a weapon as a 'pole arm' (rather than a spear) when rolling on the Damage Table.

Cover - This includes trees and associated undergrowth, wooden barricades and earthworks, and so on. A unit hiding in cover is far harder to hit with missile fire, therefore any troops firing at a unit in cover must reduce their chance by a penalty of -2.

To attack a unit in cover in hand-to-hand combat, the attackers must first destroy the cover. All cover is treated as having a Battle Strength of 5 points; if the attackers roll higher than this, the cover loses 2 BATTLE STAMINA points, as if it were a living unit. If the attackers roll lower, they have merely failed to break through the cover during that turn. Various types of cover have the following characteristics:

Cover	BATTLE STAMINA
Woods or undergrowth	0
Wicker	2
Light wood	4
Heavy wood	6

Earthworks and walls do not need to be broken through. Instead, the defending unit may attack using both missile fire and combat with bonuses of +2 each.

For each turn spent by an attacking unit in reducing cover, the defending unit in the cover may attack with missile fire, with a bonus of +2. When the cover is completely destroyed, both units then close for combat using the normal rules.

Damage to Heroes – Heroes in units are never killed, unless the unit is completely wiped out! At the end of the battle, each Hero with a unit will have lost STAMINA points in proportion to the losses sustained by that unit. For example, if the unit had an *Initial* BATTLE STAMINA of 6 and ended the battle with a score of 2, a

Hero with 12 STAMINA points would now have only one-third of that, or 4.

Spells – One of the most important elements in any fantasy battle must be the spells cast by sorcerers on both sides. Spells for use in battle are often similar to ordinary spells (and, indeed, a character who has a personal spell can often use it in a similar way when caught up in a battle) but they tend to require a lot of STAMINA to cast in order to affect large numbers of people.

Each unit with at least one sorcerer present may cast one spell per Battle Round, in the Fire phase. The success of the spell depends, as always, on a successful roll against the sorcerer's *Magic* Special Skill. If more than one sorcerer is present, you may choose which sorcerer is tested (this should usually be the one with the highest *Magic* skill score). The unit may not perform any movement or missile firing in this round. Add 1 to the STAMINA cost of a spell for every 10 men in a unit (round fractions up). Thus, casting *Heal* on 10 men costs 3 STAMINA points, but casting it on 25 men costs 5 STAMINA points. This STAMINA cost may be spread among all the sorcerers present in a unit, so two sorcerers would each reduce their STAMINA score by 2 points after casting a 4-point spell.

Here are some spells, modified for use in battle conditions. Other spells possessed by the Heroes may also be modified so that they can be used in battle, as the Director decides.

Befuddle (2): This spell can be cast at any one unit within 12 cm of the sorcerer's unit. The target unit loses 2 points from its BATTLE SKILL for 1-6 Battle Rounds (the Director rolls, in secret).

Calm (2): This spell will calm any one fleeing unit, regardless of how it failed its Morale Check roll; range: 8 cm.

Clearmind (2): This spell cancels out the results of a *Befuddle* spell, giving back up to 4 BATTLE SKILL points (very useful if a unit has been hit by the spell twice!). Range is 8 cm.

Fear (2): This spell, range 12 cm, causes the affected unit to automatically fail a Morale Check roll if made in this Battle Round. If no roll is attempted this round, the spell has been wasted.

Fog (2): Using this spell, a sorcerer can create a magical mist which will hide a chosen unit for the next 4 Battle Rounds. The unit should be removed from the board, and its new position worked out secretly, until it reappears. Note that any enemy unit coming across the unit will be able to see them, but must fight at -2 because of the mist. The mist may be dispelled before its full duration is over. This spell has a range of 12 cm, and may of course be cast on the sorcerer's own unit.

Heal (2): This spell can be cast at a unit within 8 cm. It will restore up to 4 lost points of BATTLE STAMINA; it will not take such a score above its *Initial* level.

Shield (2): This spell allows the target unit, which must be within 8 cm, to gain 2 BATTLE SKILL points temporarily, for 4 Battle Rounds.

Weaken (2): Any single enemy unit within 12 cm of the caster can be afflicted by this spell, which causes it to lose 2 BATTLE STAMINA points.

Breach (varies): This spell simply destroys any constructed cover, within a range of 12 cm. It costs as much to cast as the BATTLE STAMINA of the cover itself.

Fortify (3/4/5): Using this spell, the caster can create magical cover for his unit. The spell creates a defence with a BATTLE STAMINA of 3, 4 or 5 points, according to the STAMINA placed behind it (though extra STAMINA points may be needed to extend the cover to more than 10 soldiers).

Arrow Storm (4): This spell creates a storm of real arrows which automatically hits the target, doing normal damage as if for a longbow. The range is 25 cm. Note that the enemy forces cannot distinguish an *Arrow Storm* attack from an actual bow attack if the apparent position of the 'archers' is hidden.

Note that sorcerers can also use any other 'personal' spells they may have; fortifying their own STAMINA is likely to be a high priority! One such spell may be cast by a sorcerer at the end of a Battle Round in which they have not cast another spell, fought or lost a

Morale Check roll (i.e., they may move and cast such a spell on themselves).

Terrain and Weather – Having to fight in especially harsh conditions is not normally an issue; such disadvantages affect both sides equally, so they need not to be counted. However, there may be certain circumstances when they are: humans fighting Orcs at night, say, or Ice Demons in the middle of a blizzard. In such circumstances, the Director should impose a modifier of between -1 and -4 against the disadvantaged side's Battle Strength and Morale Check rolls, as appropriate.

After the Battle

What happens after everyone has either been killed or has fled or surrendered should be determined by the Director according to the needs of the adventure plot he or she is currently shooting. It may be that the Heroes have been captured by the invaders, so they will need to escape, then find a way to raise a new army to defeat the invaders. Alternatively, they may have captured the commander of the invading army and now want to hold him for ransom. There may be a kingdom without a ruler, a land full of refugees but without food, or a battlefield or a wrecked city strewn with abandoned property and would-be looters. All kinds of adventures should follow a mass battle; the Director will surely have no trouble coming up with half a dozen plot-lines to suit his players' Heroes!

Besieged!

Using the Mass Battle Rules, you can also carry out

sieges against castles, towns and other fortifications. All the rules given above apply, but there are some extra guidelines needed for dealing with solid fortifications and siege engines.

The Director should note that sieges will also need a number of background notes, which will cover the amount of supplies possessed by the besieged settlement, the length of time needed before reinforcements could arrive, and so on. This should ideally be built into an adventure's storyline before the game is run rather than decided later.

Fortifications – The defences provided by a city wall or fortified gate work in much the same way as cover does, except of course that they are made of stone or wood and are much harder to reduce in order for an invader to breach them. The Director will need to decide how thick (and therefore how strong) a fortification is, using the following table as a guideline:

Material	BATTLE STRENGTH
Mud or straw, per 20 cm thick	1
Wood, per 10 cm thick	1
Buttressed or iron-bound wood, per 15 cm thick	2
Stone, per 10 cm thick	2
Concrete, per 15 cm thick	3

Only siege engines or certain magic spells will be able to breach the last three fortifications listed; troops on their own will not be strong enough to batter down a stone wall or thick wooden gate.



Note that there may be other defences, possibly in the form of a drawbridge, a moat, ditches, spiked stakes or other traps. If they are present, the effect of such special features on a unit will need to be decided by the Director, using as guidelines the rules presented here and above.

Siege Engines – Siege engines may be used for reducing fortifications, but they can also be used to attack enemy units if the commander wishes. There are many types of siege engine, but the two commonest types are the battering ram and the rock thrower. Siege engines should be treated as two separate units: the engine itself, and its crew (at least 10 troops per unit). The engine may be moved as normal, at a speed of half that of the troops pulling or pushing it.

A battering ram is usually a huge tree trunk, often tipped with a strong metal or stone tip and mounted on a movable carriage. Some have roofs of hides or straw, which are there to protect the ram's operators against arrows, spears and rocks dropped on them from the walls while they are battering away. Personal missile weapons will hit the operator of such a roofed ram only on a double-6. Stones may smash through, but the ram's roof will have a **BATTLE STAMINA** rating of 9 points. When a battering ram hits a wall, its commander should roll two dice and add the total **BATTLE STAMINA** of the unit operating the ram. This is the battering ram's Battle Strength, and it should be used for combat against the fortification in the usual way.

Giant rock throwers – known to siege engineers by names like onagers, mangonels and trebuchets – are the other main type of siege engine. It takes a full turn to reload a rock thrower, so it may fire only on every other Battle Round. It fires during the Move or Fire phase, just like any other missile weapon. When a rock is launched from the thrower, its commander should note the intended path of the missile, using the straight edge of something like a ruler, or a piece of string. He should then roll one dice, add 6, then double the result; this is the distance travelled by the rock, in centimetres. He then needs to roll another dice to see how accurate the throw has been:

Dice roll	The rock lands ...
1	6 cm to the right
2	3 cm to the right
3-4	On target
5	3 cm to the left
6	6 cm to the left

When the rock lands (wherever it lands!), it will cause 3-8 points of damage (roll one dice and add 2 to the result). As you can see, rock throwers are rather unreliable on the field of battle, but they will prove more useful when directed against a city wall, where it does not really matter where the missile lands.

If the Director wishes to allow the use of other types of siege engine, such as giant towers to protect besieging troops as they storm the walls, or immense cross-

bows firing huge bolts, the above guidelines should be used to determine just what their effects are.

Wall Defences – Defenders on top of a wall may drop heavy rocks or burning pitch on to attackers gathered at its base. This should be treated just like missile fire from cover (as detailed above) except that, of course, the missiles will be heavier or flaming and thus will cause more damage. A huge boulder will do the same damage as a two-handed sword on the Damage Table; a cauldron of flaming pitch will do as much as a Large fire (2-7 points). The Director should determine how many rocks and/or cauldrons of pitch are available to the defenders before the start of the battle.



2. OUTDOOR ADVENTURING

So, you have now read all the new rules and have everything you need to play through the thrilling Advanced Fighting Fantasy adventure which closes this book, *A Darkness Over Kaad*. Once that is completed, the Heroes may wish to continue adventuring in the wild lands of Allansia. The Director will need to design an adventure that takes the Heroes far beyond their cosy towns. In this chapter, we will run through the procedure for doing just that, then give some handy hints on running such an adventure after it has been created.

DESIGNING OUTDOOR ADVENTURES

In practice, designing an outdoor adventure does not require much more preparation or hard work in advance than creating any other sort of AFF adventure, whether it be set in a dungeon or a city. All that changes is the location, and the special conditions which apply specifically to that location. Wherever an adventure is set, it is likely that the adventurers will simply arrive there at the start of the game, run through your pre-designed plot, and with a bit of luck win through to the end. This does not change, whether your adventure is set at the top of a mountain or at the bottom of the sea – or in Port Black-sand or a dank dungeon.

To make the whole procedure easier, we've devised a simple checklist with each step of the design set down in order. Follow this, and every detail should be covered with ease. It runs as follows:

1. Decide on a storyline for your adventure.
2. Choose the area of Allansia in which to set this adventure.
3. Choose the specific location for the adventure.
4. Draw and detail this location and its inhabitants.

We will run through each of these stages, in order and in far greater detail. Of course, not all these steps will be equally important on every occasion. Indeed, it is quite likely that you will know where your adventure is going to be set before you start designing it, and in such cases you will simply need to add more detail to the specific location.

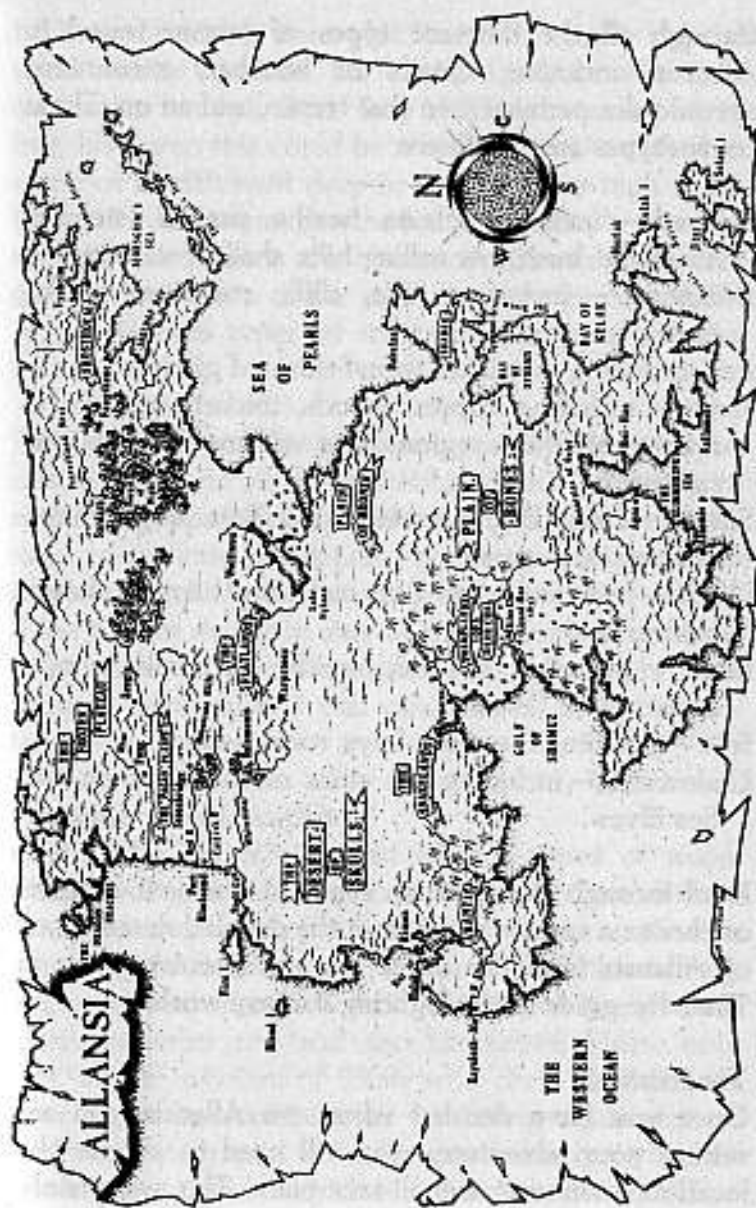
The Story

Just what is it that will drag your unwary adventurers from in front of their cosy fires, and expose them to so much danger? By now, your Heroes should have been on several adventures – or at least your players will have, even if the first Heroes they created have not survived this far! So they will have come across various characters in a number of locations. Such contacts are ideal for generating adventures, whether sending word that help is needed against a rampaging monster or tyrannical ruler, or simply arriving with plans for a quest that will undoubtedly (ahem!) make everyone involved very rich.

Alternatively, there are plenty of opportunities for new adventures. In a time when there are no real policemen, Heroes are always in great demand for ridding small villages of bandits, tyrants or a ravaging monster. There are people to be rescued, cures for illnesses to be found, secret conspiracies and plots to be exposed and defeated. Many merchants are looking for armed escorts through Orc-infested lands, and there are plenty more chancers with wild schemes for relieving those same Orcs of their hard-won treasure hoards. If you need more plot ideas, look at the suggestions in *Dungeoneer* (page 378) and *Blacksand!* (page 201), or simply turn on the television, watch a film or read a book. Adapt your favourite plot by turning its hero into your Heroes, the Bad Guys into an Orc tribe led by an evil sorcerer, and the location from downtown LA to the depths of the Moonstone Hills – it may sound daft, but it works!

The Area

Once you have your story, you will need a location in which to set it. Allansia is a large place, packed with adventure opportunities around every corner. The easiest way to choose an area is to set your story in the same location as a favourite gamebook. You will then have most of your background and descriptions already there in front of you. If you want to venture somewhat further, however, you will need more notes. Will your adventure take place in the snowy-topped mountains, or amid the stagnant western swamps, at the heart of the tangled southern jungles, or even at the bottom of the ocean? Chapter 3, 'Allansian Environments', runs



through all the different types of terrain found in Allansia, including details of weather, encounters, special rules pertaining to that terrain, and so on. These terrain types are as follows:

Flatland – including plains, heaths, prairies, steppes, scrubland, bush, low rolling hills, shallow valleys

Mountain – including hills, cliffs, crevasses, peaks, mesas, tors

Ice – including ice plains, snowfields and glaciers

Forest – including copses, woods, thickets, groves; in warmer southern regions, this will mean jungle and rainforest

Swamp – including marshland, salt flats, bogs, mires, quagmires, morasses

Desert – both cold and hot, including barrens, dunes, broken land

River – including streams, rapids, waterfalls, ponds, lakes

Seas – including the coast, bays, rocks, islands

Underwater – including the cities of the Mermen and Sea Elves

Read through these terrain types in the next chapter, or choose a specific place from the detailed descriptions of Allansia (and the other two continents) given in *Titan*, the guide to the Fighting Fantasy world.

The Location

Once you have decided where on Allansia you are setting your adventure, you will need to choose the location(s) where it will all take place. This will plainly

be determined by your plot, but will usually depend upon who is involved. For example, if your adventure involves a band of Orcs, they will need somewhere to live; however, this could be a set of caves, a makeshift castle or a settlement deep in the woods or high in the hills. Little adventure may be found in a totally deserted region; adventurers are far more interested in what may be found in a castle, cave, dungeon or ruin. A list of the various types of inhabited locations is found below.

Finally, once you have chosen your location(s), you should then add all the individual details necessary to round out your descriptions. At first you will only need to provide the details for the specific areas and inhabitants which will be centre-stage in the adventure. If the Heroes decide to stay in an area for a longer time – or, indeed, if further adventures set in the area suggest themselves – you can then fill in further details.

Drawing your Location

Ideally, the Director should have a series of maps, which will gradually increase in scale. Start with a continent map: one of Allansia is given here, to save you the trouble of drawing one yourself. This is a very large-scale map; imagine each centimetre as being somewhere between 100 and 200 kilometres! Please note that, as the scholars of Titan who drew this did not have access to sophisticated measuring equipment or satellite photographs, this map is probably quite inaccurate in many places. This does not matter, as the relative

position of all the features is correct, but it does mean that players may find themselves lost more frequently than they feel they should. (In other words, the inaccuracies in the map allow a Director to make mistakes or modify a larger-scale map to fit the needs of his adventure.)

Next, you should create a close-up map of the general area (see the map we prepared for the adventure in *Dungeoneer*, it's on page 32 of that book). Add as many features as you need, including hills, woods, rivers, bridges, fords, and of course all the human-built features, whether villages, castles or dungeons. Again, this need not be accurate to the nearest millimetre; this map is to show where everything is in the most approximate terms, not for a player to use to find the exact position of a particular rock or tree.

Finally, for each scene in your adventure you may need a close-up map, which you and your players will need for regulating any combat or other confused situations that may arise. We've already covered these sorts of maps in *Dungeoneer* and *Blacksand!*, but remember that they are easiest to understand if drawn on graph paper, using an appropriate scale, so everyone knows where everything visible can be found and can move around at a regular rate during the scene.



Locations

If you know exactly where your adventure is to be set, you can choose the location from the following list. If you want to decide the location randomly, roll three dice and consult the following table:

Dice roll	Location
3	City
4-5	Town
6-8	Village
9-11	Hamlet
12-13	Single Building
14	Castle
15	Temple
16	Ruin
17	Underground Complex
18	Special

If you need further notes, look up the appropriate sections which now follow. Note that dwellings should be modified according to the race living in them. For example, an Orc village may well be a number of caves set in a cliff; an Elf village may be constructed on platforms set high in the trees.

City – Be wary of adding new cities to the map. Obviously, in north-western Allansia the position and nature of all the cities is well known (not least to anyone who has already played the gamebooks set in this region). In the southern and eastern parts of the continent, there may well be cities which have

not been noted on the map of Allansia. Full guidelines for creating cities may be found in *Blacksand!*.

Town – Most settlements in Allansia will be no larger than a town. Full guidelines for creating towns, together with their buildings, markets and inhabitants, may be found in *Blacksand!*.

Village – As you know, a village is a smaller version of a town, with fewer features by way of shops or special buildings, and almost certainly with no serious defences. A typical village has between 20 and 200 buildings. You can find full guidelines for creating a village, together with its inhabitants and businesses, in *Blacksand!*.

Hamlet – A hamlet is a very small settlement, typically of between 2 and 20 buildings, merely gathered together to exploit a particular piece of farmland or some other physical feature (such as a bridge or ford, a mine, or whatever). See *Blacksand!* for more guidelines on creating a hamlet.



Single Building – Roll one dice and consult the following list (or deliberately choose) to see what sort of single dwelling is present:

Dice
Roll Building

- | Dice Roll | Building |
|-----------|--|
| 1 | Cottage: could belong to anyone, from a farmer to a sorcerer |
| 2 | Farmhouse: will be surrounded by worked fields, and may feature out-houses, animal sheds, mills and so on |
| 3 | Hall: this could belong to a local nobleman, a guild (especially one that needs an isolated location), and so on |
| 4 | Hut: a straw, mud or wood hovel; its inhabitant(s) could be a poor peasant, or something more deadly, like a witch |
| 5 | Inn: likely to be situated close to a major road or track; see <i>Blacksand!</i> for more details of inns and taverns |
| 6 | Manor house: likely to belong to a local nobleman or other ruler, along with a retinue of guards, family and followers |

More individual single dwellings, whether a castle, temple or whatever, are covered below.



Castle – A castle may range in size from a single tower or guardhouse, right up to a massive fortification

ringed with several curtain walls and with a keep three or more levels tall, with dungeons, a moat and so on. To determine the size of castle randomly, roll one dice and consult the following table:

Roll Castle Type

- | | |
|-----|---|
| 1-2 | Single tower: may be a guardhouse, the last remaining part of an otherwise ruined fortification, a self-contained tower, a watchtower or beacon, etc. |
| 3 | Small castle or fort: a central tower plus a surrounding wall, or a fortified manor house surrounded by a moat |
| 4 | Medium castle: a central keep, plus a surrounding wall set with towers |
| 5 | Large castle: as a medium castle, but larger, with several surrounding walls, a number of fortified gates, and outbuildings |
| 6 | Fortress: as a large castle, but with an outlying series of extra walls, several keeps and towers of different sizes, and so on |

The larger a castle, the greater the number of troops and other people in its garrison. A large fortification will also need a settlement near by to provide it with supporting services, including food from crops and animals, regular and irregular workers, and so on.

Temple – A temple can take many forms, but the basic shape of the temple should be determined by the deity worshipped under its roof (for information on the forms the temples of various deities take, see *Blacksand!*

(page 61 onwards)). Alternatively, of course, you could always roll one dice for the form on the table below, then work out which deity would be worshipped at such a temple!

Roll Temple Form

- | | |
|-----|--|
| 1 | Abbey/Monastery: this will include cloisters and chapels round a central garden, together with sleeping cells, large meeting halls, workshops, and so on |
| 2 | Pyramid: either smooth-sided or stepped (possibly with a sacrificial altar at the summit); could be square or circular |
| 3 | Stone Circle: a selection of standing stones arranged into a particular shape significant to the religion which built the temple |
| 4-6 | Temple: a more traditional temple building, which may be rectangular, domed, or whatever shape you like; there may be several other buildings of a more mundane nature situated round the temple complex |

Also see the additional notes on creating Temples and Shrines in *Blacksand!* (page 95 onwards).

Ruin(s) – Roll again on the main table, but ignore any scores of 16 or above. Then assume that the location indicated is overgrown and ruined; alternatively, it may be burnt out, flooded, tangled in choking vegetation, or whatever seems appropriate to the location. Of course, all this doesn't necessarily mean that it is unoccupied...



Underground Complex – The feature is the entrance to some kind of underground site. Roll one dice to determine what form this takes:

Roll Feature

- 1-2 *Cave(s)*: caves are natural formations, and as such will be irregular in size and shape. Roll one dice for the number of caverns; if you get a 6, roll again and add the number (you may do this several times). Note that the entrance could be a simple fissure, a pit or a deep sink-hole. Within caves may be a creature's lair, a lake or subterranean stream, and far more ...
- 3-4 *Dungeon complex*: see *Dungeoneer* for further details on creating dungeons
- 5 *Mine*: a mine may still be being worked (typically by Dwarfs) or may have been abandoned long ago – maybe because it has a deadly inhabitant ...
- 6 *Tomb*: a tomb may be a simple burial place; or it could be a massive complex, topped by an earth mound, a set of standing stones, or a temple

Special – As well as the standard forms of dwelling, there are all manner of unique locations which could provide a home for someone whom the Heroes need to meet or avoid. Ideally these should be created by the Director, according to the needs of his or her adventure, but here are a few ideas to inspire you.

Bridge: Fairy stories are full of Trolls who dwell under bridges, though most will in fact be natural features. To

decide what a bridge is made of, simply roll one dice: 1 = Brick; 2 = Earth; 3 = Natural; 4 = Rope; 5 = Stone; 6 = Wood.

Burrow: Various creatures live in such lairs; some will be harmless, of course, but the Heroes will have to investigate to see whether this is the case . . .

Camp site: A collection of tents or caravans, either a permanent site or simply the temporary resting place of a nomadic tribe.

Hollow tree: Small intelligent creatures like Pixies dwell in hollow trees; alternatively, there may be a set of steps inside the tree, leading down to . . . well, you decide!

Oracle: A special place where characters come to consult a seer, whether to learn the future, be healed or have a curse lifted; this could be anything from a simple forest glade to the centre of a labyrinth or a ruined temple complex.

Features

As well as dwellings, there are likely to be all kinds of terrain and natural features dotted about the landscape. Most of these are simply part of the landscape through which the Heroes are travelling; these are covered in the next chapter, under the various terrain types.

Special features which are specifically placed by the Director to be of interest to the Heroes will need to be

specially designed. These could be anything, from a special tree or plant to a bizarre ancient artefact, a crashed balloon, or a magical rock which emits noises. We are sure you can think of many, many more. Anything the Director comes up with will need only a short amount of work in describing but will certainly add to the individuality of an adventure.

Inhabitants

The various basic settlements (villages, towns, etc.) may be populated by rolling on the random tables given in *Blacksand!*. For more individual locations, the Director must provide his or her own details.

Note, of course, that mindless rampaging monsters will not have a specific lair but may be met or tracked down out in the wilds. Such creatures may be chosen randomly using the tables for the various terrain types (as given in Chapter 3 - 'Allansian Environments') or specifically chosen according to the needs of the adventure and the strengths and weaknesses of the Heroes.

RUNNING AN OUTDOOR ADVENTURE

Directing adventures in outdoor locations works just the way it does in any other place, whether in a musty dungeon deep beneath the ground or in a seedy bar in Port Blacksand. The adventure is divided up into Scenes, which are played according to what the Heroes decide to do. As usual, the Director designs these short episodes, then reveals them to the players, playing all

the Extras and Bad Guys himself and adjudicating on any rules or dice rolls that need to be checked.

Time and Travelling

In *Advanced Fighting Fantasy*, we're not all that bothered about how long it takes the Heroes to get from one place to another. After all, if this were a real film we were shooting, we certainly wouldn't want to watch the Heroes trudging on foot through endless kilometres of grassland, or riding for days through hills – in real time. Similarly, at the end of a specific scene, the Director should cut at an appropriate moment – when everything has been resolved – and move the action on to the next location. Of course scenes can take place during a journey, but again we would expect the Director to focus in on a particular night, a particular hour of the journey, rather than following the Heroes over every step of their travels.

The basic time-measurement for travelling is the day, which is divided up into hours (of course!). Thus, travelling between, say, Salamonis and Chalice takes about four days on horseback at a steady rate; between Salamonis and Port Blacksand takes some seven days. Making the journey on foot would take six and ten days respectively. This will vary greatly, according to the form of transport used and the rate at which this is taken. A horse, for example, could be ridden at anything from a walk to a gallop, though the mount couldn't sustain a fast pace for long. It will also be determined by the number of breaks made during the day, how long one travels during the day, whether there are any

serious obstacles en route, what condition the roads are in (if there are any roads!), and so on.

However, such time rates are important only if the Heroes are having to solve a problem within a stated time – you know the sort of thing: 'Bring me the head of the King of the Darkstone Orcs by sunrise seven days from now or the Princess dies!' Even then, it is a simple matter to divide the plot into the usual series of scenes and to decide that, if the Heroes are slow in finding all the clues, or go to all five locations when they needed to go to only three, they will be too late!



Hazards

Specific hazards for the various terrain types will be covered more fully in the next chapter. The following are some notes on the more general hazards that may be faced by travellers in Allansia.

Encounters

Out there in the wilds, the number of different kinds of encounter is limitless. There are natural hazards, caused by the weather or the terrain. There are ravening beasts in search of food. There are the more intelligent creatures, races and tribes, each with its own needs and aims. There are members of the Heroes' own race, bandits and renegades in search of easy prey.

When an encounter takes place, it may be obvious how the creatures involved will react to the Heroes. Some monsters will be so hostile that the Heroes will have no option but to fight at once. With more intelligent creatures, and especially with humans and the like, there may well be an opportunity for a variety of reactions; see the comprehensive rules on Reactions and Persuasion in *Dungeoneer* (page 205 onwards).



Getting Lost

Any number of situations can cause the Heroes to become lost. Even Heroes who have managed to get their hands on a detailed map may find that it is inaccurate, or that a hostile tribe has taken control of a particularly vital pass. The weather, seasons, terrain and being pursued through unfamiliar country can all cause the Heroes to lose their way. However, such circumstances will need to be created as an option for the adventure and given their own Scene; it is too much work suddenly to have to invent a whole new set of adventures in new terrain on the spur of the moment. If the worst comes to the worst, simply tell the Heroes that eventually they do find their way back to the right path, but then reduce their supplies accordingly – or make them fight and defeat a large, ferocious wandering monster applicable to the terrain.

Maps

In order to get to where they want to go, the Heroes will need maps or a guide. While, for the sake of simplicity, most plots can assume that they have used one or other of these aids to reach the site of the first Scene, there may be occasions when the very absence of a map or guide will prove very dangerous indeed!

Maps of Allansia, as we have indicated earlier, are very vague. While the areas round the centres of civilization, such as Salamonis, may be mapped in exhaustive detail, by far the greater part of Allansia is all but uncharted. What maps there are may be possessed by local guilds, navigators, merchants and caravan owners, and by sages and sorcerers. Such maps will be very selective and may be only obliquely useful to the Heroes. The highly prized maps of a merchant, for example, will show the major trading routes and paths but will probably not show much off-road detail; those of a scholar concerned with Orc tribes will show their settlements, but not the human settlements or the natural features that surround them. The Heroes (and their players, naturally) are allowed to see the large-scale map of Allansia given earlier, but more detailed maps should be available only from selected places or people – and at a great price!



Outdoor Magic

Magic outdoors works in exactly the same way as it does underground. The ranges and durations of spells are unchanged, and may be found in their individual descriptions. However, we thought it would be nice to have a new Oops! Table (on which a spellcaster rolls if he or she fumbles with a double-6, remember?) which is specifically for use in outdoor situations. This table can be alternated with the regular Oops! Table from *Dungeoneer* to surprise, amuse and infuriate the Heroes in the event of a spectacular fumble. As before, roll three dice and apply the indicated result.

Outdoor Oops! Table

- 3 Flash! The caster is now a very small, bewildered-looking budgie!
- 4 Flash! The caster is now a human-sized, bewildered-looking budgie!
- 5 The caster loses his or her voice for a year and a day (this will seriously affect spellcasting abilities!).
- 6 A massive wall of water suddenly appears near by, heading like a tidal wave directly for the Heroes.
- 7 The caster's feet swell up to four times their normal size.
- 8 A startled Common Troll (SKILL 9 STAMINA 9 Club, 2 Attacks) has just materialized next to the caster – and boy is it annoyed!
- 9 All the caster's clothes, armour and equipment shrink to half their original size!
- 10 The caster acquires a permanent cold, and now cannot stop sniffing and sneezing (-2 to all dice rolls).

- 11 The caster grows an extra arm (odd number left arm, even number right); with training, they may even be able to fight with it.
- 12 The caster's skin turns bright green.
- 13 Everyone's weapons go limp and floppy, as if made of rubber.
- 14 The caster climbs the nearest tree (or another very tall feature) and won't come down.
- 15 The caster's arms turn into wings; with practice, they could fly, but of course their hands have gone.
- 16 The caster's legs turn into the hind legs of a ram.
- 17 The caster suddenly loses the power of gravity; unless restrained, he or she will slowly float up into the sky like a balloon!
- 18 Storm-clouds gather overhead, thunder rumbles deafeningly – and a bolt of lightning zaps the spellcaster into a small pile of smoking ash!



As usual, some of these curses may be lifted by a very powerful *Counter-Spell* or by the healing powers of a very special character. A quest to find such an Extra always makes a great adventure!

Safe Areas

Not all of Allansia is deadly dangerous. The areas round most large settlements, especially cities (but not including Port Blacksand!) and along a few of the major roads, are safe for most of the time. It is in these areas that the Heroes will want to base themselves between excursions, and they will probably be able to get help there in the event of danger. The safety of an area can change the moment the sun sets, however, and it is only within the walls of the largest, most civilized cities that the Heroes will be truly safe.



Supplies

Being out in the wilderness for any length of time will require the Heroes to organize supplies of food and water. These will either have to be arranged before the party sets off or be obtained on the way. Though travellers occasionally have plenty of time to gather such supplies, often events demand that the Heroes leave town in a desperate hurry – and fleeing into the wilderness without proper supplies can get the Heroes into plenty of trouble!

As a basic rule, people needs three litres of water per day to remain healthy. If they don't get that, they will lose 4 STAMINA points and 1 SKILL point per day without water after that. A Hero may go without food for longer, but after four days without food he or she will lose the same amount per day. Of course, characters can use the appropriate Special Skills or spells to replenish their supplies.

And now it's time to take a closer look at the various types of terrain in which the Heroes can travel in search of adventure, fame and fortune . . .





3. ALLANSIAN ENVIRONMENTS

Once the Director has decided where to set his or her outdoor adventure, he or she will need to know more about this environment. So, in this chapter, you will find detailed rules and guidelines concerning adventures in the various terrains which may be found in Allansia (and beyond, throughout all the many lands of Titan). The landscape ranges from the highest mountain peaks to the most arid deserts, from the tangled southern jungles to the bottom of the ocean. Adventure may be found in any of these places, if you wish it – and if your Heroes are brave enough to go and seek it!

Each basic terrain type is handled in the same way. First, there's a general overview of the landscape, together with a random table on which you can roll up such terrain, along with more detailed hazards which may be used in an adventure. There are notes on travelling in the terrain: specific difficulties, which mounts are best, and so on. Each section is rounded off with notes on special rules, if any, which will be needed for plotting an adventure in such a region. Following the terrain types, there is a final section on determining the weather for any location in Allansia; either roll randomly or choose a particular type to suit your adventure's story.

If you look at the various terrain maps, you will soon notice that certain types of terrain may overlap one another. This is not surprising: rivers run through all kinds of terrain, of course, and forests happily perch on the side of mountains or hills. In such circumstances, you may decide which terrain type is dominant, or pick and choose details from either.

Random Terrain

The Random Terrain table should be used if you are deciding upon a landscape employing random dice rolls. Roll for the first 10 kilometres. Then roll one dice, and multiply that number by 10; roll again to see if the terrain changes at the end of this many kilometres, and so on. If the results seem ludicrous, re-roll or make your own overriding decision.

Random Encounters

Most encounters in an adventure should be with creatures or beings who have been specifically created for just such a purpose by the Director. While you are deciding the type of creatures that could be met in, say, a swamp, it is sometimes handy to be able to roll randomly to decide what is present. The table given at the end of each terrain type is for just this purpose; roll on it – using three dice – according to the terrain type in which your adventure or scene is set. It can also be used as a list of the creatures which could be present in that terrain; if you want to, pick a suitable creature from the list. All the creatures are from *Out of the Pit* itself, but of course you are welcome to add new creatures either from your favourite gamebook or of

your own devising. Even the laziest bunch of Heroes can get a little bored with beating up Goblins all the time!

Note that not all encounters will be with hostile creatures. Especially in areas close to the settled parts of Allansia, most encounters will be with humans, Elves and Dwarfs, whether residents of the area, traders, soldiers, or travellers and adventurers like the Heroes. If necessary, use the Reaction rules (see *Dungeoneer* page 205 onwards) to decide how an encountered party reacts, based on the normal Reaction rating given in *Out of the Pit*.

FLATLANDS

Much of Allansia is made up of flatland. This ranges from the level plains which surround the main rivers and which are the site of most of the more settled areas, to the wild eastern steppes of the Plain of Bronze and the Flatlands. There are areas of desolate moor and heath speckled with bush and low rolling downs with occasional stands of trees, windswept and barren. There are shallow valleys, many containing rivers but some dry, and hollows and dells.

In the north-west, as we have said, there will be the odd village or town, set along the main roads between the heartlands and the sea. As the Pagan Plains pass through Trolltooth Pass and become the Windward Plains and then the Flatlands, however, the landscape becomes far wilder. In ancient times, now-forgotten

fords – but not always! In places, rivers can be wide, deep or fast-flowing – especially in the spring, when the melting snow high in the mountains causes some of them to flood – and will cause the Heroes no end of problems when trying to cross them.

Finding food in the flatlands should not prove much of a problem for anyone with *Hunting* or *Trap Lore* Special Skills. Small creatures will be common, and on the more southerly plains roam wild herds of cattle, like antelope and bison. Unfortunately, of course, such creatures will be closely followed by carnivorous predators like lions; these could prove more of a problem for the Heroes.



Random Terrain

Roll two dice and consult the following table; the entries should be self-explanatory. All the flatland of Allansia comes under the heading 'Flatlands', except the two plains listed separately. If the terrain turns into a new type, the next roll should be on the Random Terrain table appropriate to that terrain type. Note that 'Rough', 'Plain' and 'Valley' are simply different (and self-explanatory) names for three types of flatland.

Dice Roll	Flatlands	Plain of Bronze	Plain of Bones
2	Mountain	Mountain	Mountain
3	Marsh	Marsh	Hills
4	Hills	Hills	Hills
5	Rough	Hills	Rough
6	Plain	Rough	Rough
7	Plain	Rough	Plain
8	Plain	Plain	Plain
9	Forest	Forest	River
10	River	River	Valley
11	Valley	Valley	Forest
12	Lake	Lake	Rough

Travelling

In moderately civilized – or at least settled – areas, there may be paths or tracks and, in a few places, proper roads running between villages and towns. These will often follow the lowest points, avoiding higher ground wherever there is an easier route. Across such a landscape the horse is the most common mount, used either alongside mules as pack animals or alone for fast individual transport. Trading caravans which venture into the rougher lands may use giant riding lizards as pack animals, and on the fringes of the southern plains they may also use camels.

In settled areas, the Heroes may be lucky enough to spend some nights in roadside inns, hostels or temples or, failing that, may be able to bed down in a farmer's barn or even in a village hall. Most villagers are wary of travellers at first, but they will be very hospitable

towards those who are plainly of good intentions; the rule tends to be that they will be as generous as finances will allow, knowing that if the situation were reversed they would like to receive similar generosity and hospitality.

Out in the more isolated areas, travel may be as part of a caravan, for reasons of security, economics (merchants will often pay for an armed escort) and just for the sake of company on the route. In some areas this is not advisable, as caravans are far more tempting a prospect to armed raiders than a few straggly Heroes and their horses. Further out, the Heroes may encounter lone travellers, solitary tinkers who carry a few wanted items between the distant villages at the edges of the wilderness.



Random Encounters

Roll three dice on one of the two tables below (either choose which table you will use or decide by rolling odd or even):

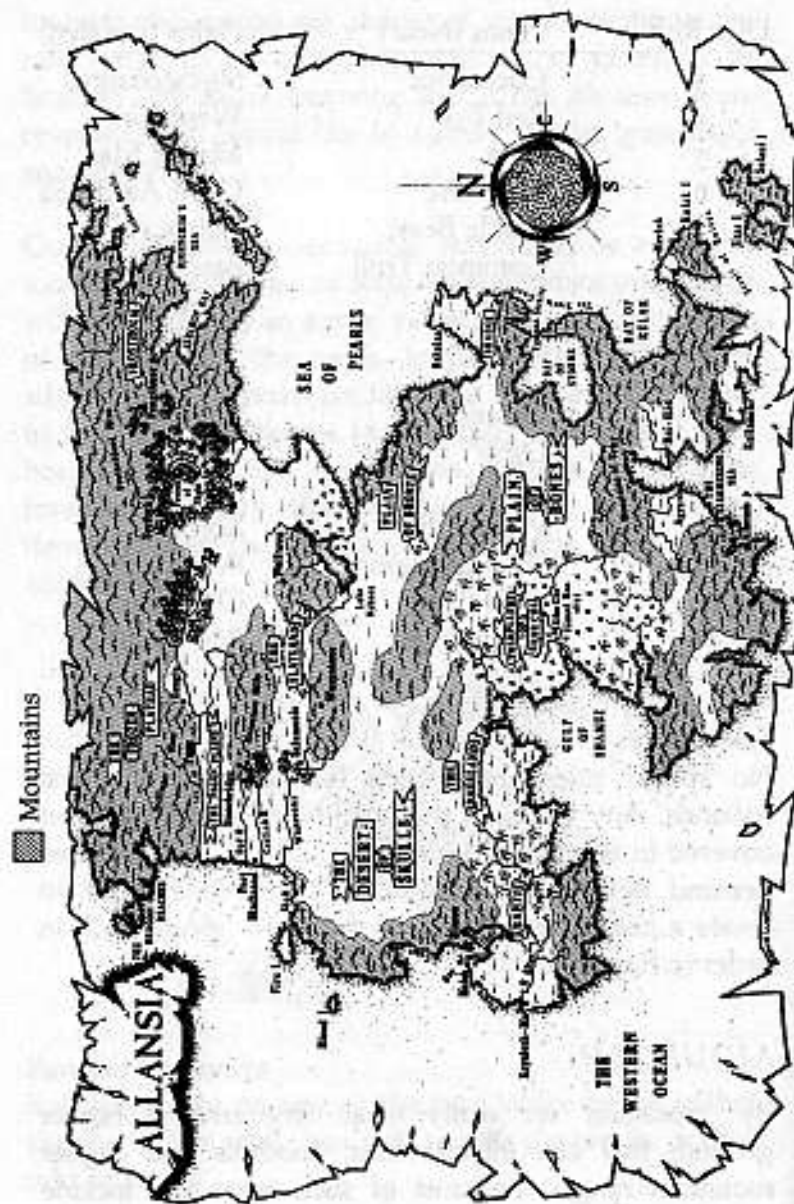
Dice Roll	Plains (Near)	Plains (Isolated)
3	Cockatrice	Styracosaurus
4	Red-Eye	Weretiger
5	Gark	Mantis Man
6	Man-Orc	Giant Aardwolf
7	Bristle Beast	Felinaur
8	Common Troll	Basilisk
9	Wolf	Wild Dog
10	Goblin	Tangleweed
11	Orc	Giant Wasp
12	Centaur	Rhino-Man
13	Ogre	Firefox
14	Dwarf	Black Elf
15	Werewolf	Xoraa
16	Shapechanger	Werebear
17	Wild Boar	Clawbeast
18	Hobgoblin	Red Dragon

Special Rules

No special rules are needed for adventures in the flatlands. Any situation that could arise will have been covered in the rules above. If something peculiar does demand new rules, it should be simple enough to create a new dice roll against a certain Special Skill in order to handle it.

MOUNTAIN

By 'mountain' we really mean any area of higher ground; this can include hills, foothills and higher mountain ranges. Features of such areas can include



valleys, deep crevasses and depressions, which in turn can contain rivers and lakes. More isolated peaks can also be found in certain areas: tors are found in wind-swept heathland; mesas and buttes of limestone occur on the western and southern fringes of the Desert of Skulls, formed by the wind into fantastical shapes.

The peaks of the highest mountains may be covered in snow, and glaciers may be present between them; these areas are dealt with as Ice, below. A large mountain peak will consist of a number of different faces, of varying degrees of steepness, and many mountains will have several such peaks. One of the skills involved in mountain climbing is finding a suitable face to scale; certainly all but the most experienced climbers would avoid sheer walls and cliff faces in favour of gentler ridges and slopes. The highest mountains in Allansia are the Freezeblood Mountains in the far north. At their easternmost point is the astonishing hollow mountain, tipped with a peak of pure gold, which is the Dwarfs' spiritual home, Fangthane the Sacred. The Icefinger Mountains in the north-west and the Mountains of Grief in the far south-east are also massive ranges, impassable in many places. Throughout almost all Allansia, however, there are ranges of smaller mountains which make travelling very arduous.

Even more numerous are the many ranges of hills which divide up the flatlands. The vast swathe of the Moonstone Hills, which divide settled Allansia from the eastern Flatlands, are a tortuous labyrinth of gullies and heights, prone to strange mists and haunted by

wandering spirits of those who have perished there. In places, humans have had to adapt to their environment in strange ways; Warpstone – on the northern edge of the Craggen Heights, which run from south of Salamonis all the way east to the River Nykosa – is a bizarre stone city built on to the side of a cliff almost a kilometre tall.

Hazards

The higher the land rises, the more hazardous travelling through it is bound to become. Climbing the higher mountain peaks is very risky; the steepness of many climbs can prove fatal. Those which overhang sharply, leaving a Hero hanging in mid-air and relying totally on the strength of his or her companions and a few hastily hammered spikes, are specially fearsome, given suitably grim names in the records of such climbers. Narrow ledges and sharp ridges can also prove tricky, to say the least.

In places the ground can be far less solid. Ice and snow can fall unexpectedly as avalanches, burying all beneath them; loose stones can soon turn into rockfalls and landslides, sweeping a party off the side of a cliff in seconds. Such falls, in fact, occur spontaneously only very rarely (roll 12 on two dice), but they may be triggered by a loud noise or explosion, especially if powerful magic is used. Snowfields may hide crevasses, into which a party can drop to their deaths – or, more excitingly, hang on by a single rope tied to the party's weakest member – in a split second. It is at such times, of course, that the party lives or dies according to its

climbing skills and the strength and quality of its equipment. No one wants a rope linking all the Heroes together to part while they are all hanging over a seemingly bottomless crevasse!

The weather can play a massive part in any mountainous adventure. Storms are common so high up, with snow blizzards, torrential rain and incessant lightning flashes proving a major hazard to climbers. On the highest peaks, the air may be so thin and the temperature so cold that few will survive exposure to it for longer than a few minutes; reaching the summit of such a peak would be a tremendous achievement.

In the lower foothills and downs, the physical hazards are less extreme, but rough terrain can always prove tricky to an unprepared bunch of Heroes. Steep slopes littered with boulders, landslips, sudden drops and sharp cliffs, fast-flowing rivers and waterfalls can all prove interesting diversions in a hilly adventure setting.



Random Terrain

Roll two dice and consult the following table; the entries should be self-explanatory. As before, 'Valley', 'Plain' and 'Rough' are simply three forms of flatland.

Dice Roll	Mountains	Hills
2	Plain	Lake
3	Rough	Plain
4	Hills	Rough
5	Hills	Forest
6	Mountain	Hills
7	Mountain	Hills
8	Mountain	Hills
9	Ice	Mountain
10	Forest	Valley
11	River	River
12	Lake	Mountain



Travelling

Travelling into the larger mountain ranges requires a good deal of careful pre-planning and a large outlay on the right equipment for the task ahead. There are few roads into the mountains, and those paths that do exist are likely to be haphazard. Horses are a must, and mules would be even better, for one would need a mount that was sure-footed for traversing loose stones and steep tracks. Most travelling through mountainous regions will have to be done along narrow mountain-

passes. Such paths may prove totally impassable at certain times of the year, whether because of snowfalls and landslides or through flooding rivers becoming too fast or too swollen to cross.

In the lower hills, there may be the odd road or track, and these may well be frequently used by merchant caravans and lone traders. Such travellers increase the risk of ambush by brigands and bandits, however – events that could easily involve the Heroes.

Random Encounters

Roll three dice on one of the two tables below, for Hills and Mountains respectively:

Dice Roll	Hills	Mountains
3	Black Dragon	Gold Dragon
4	Shapechanger	Mountain Giant
5	Wyvern	Pegasus
6	Hill Giant	Rock Demon
7	Ogre	Giant Owl
8	Wolf	Bird Man
9	Goblin	Mountain Elf
10	Dwarf	Caveman
11	Hill Troll	Bear
12	Wild Hill Man	Dwarf
13	Werebear	Giant Eagle
14	Boulder Beast	She-Satyr
15	Sleeping Grass	Razorjaw
16	Bear	Yeti
17	Dracon	Life-Stealer
18	Earth Demon	Storm Giant

Special Rules

The rules for climbing and for falling were detailed in *Dungeoneer* (page 179 onwards), but several other modifiers need to be added to those given there:

	Modifier
Blizzard	- 3
Torrential rain	- 2
Snow or rain	- 1
Climbing on ice	- 1
Climbing on snow	- 2
Narrow crevasse or pipe*	+ 2

* i.e. narrow enough for Heroes to climb with their outstretched hands and/or feet on either wall.

The Director may also, at his or her discretion, roll randomly to decide whether any equipment fails; this is especially important in the case of ropes. The simplest way to handle this is to roll one dice every 10 (real-time) minutes that the Heroes spend climbing. On a 6, something happens: a rope snaps, a spike works loose, someone's pack comes undone and some equipment falls out, a bolt of lightning lands near by and frightens someone into dropping something or falling ... that sort of thing. Try not to kill anyone automatically - resourceful Heroes should be able to cope with such events as inconveniences rather than as fatal disasters.

Climbing in very high peaks without oxygen should be

treated like Drowning and Asphyxiation; see *Dungeoneer* (page 185).

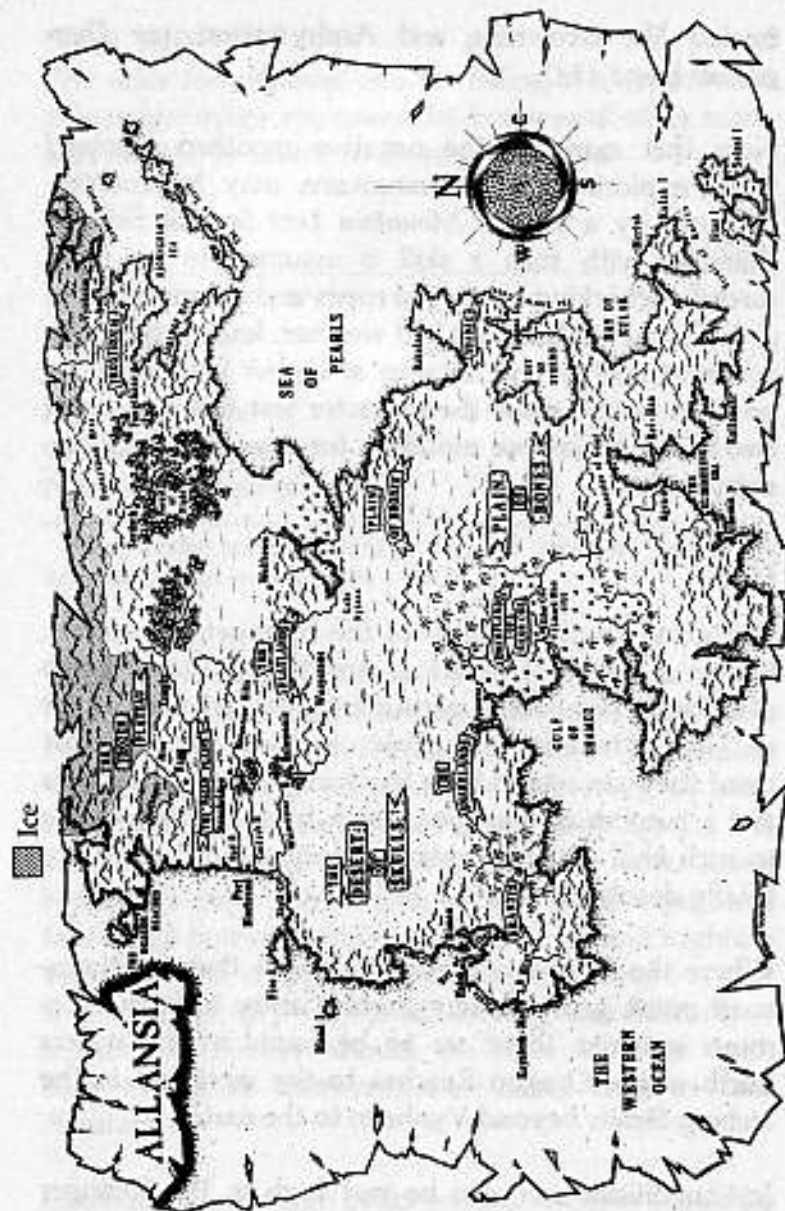
Note that many of the negative modifiers received while exploring in the mountains may be counter-balanced by a Hero's *Mountain Lore* Special Skill. A character with such a skill is assumed to be more careful at checking for frayed ropes and securing spikes, at assessing forthcoming bad weather, knowing how to conserve energy and oxygen at higher levels, and so on. If in doubt, make the character test this skill using two dice, and impose modifiers for any special circumstances.

ICE

The great ice-plains north of the Icefinger Mountains, known as the Frozen Plateau, stretch from the far north of Allansia, across the permanently frozen seas, as far as Titan's distant North Pole. At their southernmost point they are settled by a few hardy tribes of trappers and a number of creatures which have adapted to life in such chill environments, but further north they are totally desolate.

Where the ice-sheets reach the sea at their southernmost point, great glaciers crumble away to form enormous icebergs; these are to be found in the waters north of the Dragon Reaches to the west and in the Iceberg Straits beyond Vynheim to the east.

Icy conditions can also be met high in the Icefinger



Mountains and in the Freezeblood Mountains, where isolated pockets of ice and snow form frigid glaciers and ice-sheets. In winter these may be joined to the great northern ice-sheets; when spring comes and, with it, the thaw they are isolated once more.

The harsh conditions of the northern ice plateau are the greatest hazard to any who would venture there. The extremely cold temperature brings all sorts of problems, as does the variable weather, which can turn from dazzling sunshine to a raging snowstorm within minutes. The ice is virtually a desert, totally devoid of life; even water can be found only by boiling the snow over a fire.

In the southerly edges of the great ice-plains, some creatures manage to survive. There are small, furry creatures such as Arctic Hares and Snow Foxes, but the most deadly are the massive predators, such as Polar Bears, Ice Wyrms, White Dragons and Yeti. Thankfully, such dangerous beasts are very rare – but the fact that their pelts or venom may be highly prized means that Heroes may sometimes find themselves deliberately seeking them out!

Random Terrain

For glaciers, treat the terrain as being Mountain, and roll on the table given in that section. In the more northerly ice-plains, roll one dice. A 6 indicates Mountain; anything else means nothing but more ice.



Travelling

Special measures need to be taken by anyone travelling in the ice-plains. Everyone will need protection from the cold, usually by wearing thick, fur-lined coats and gloves, with scarves to protect the face from the wind. Some travellers use salves to keep their skin free from frostbite and chapping. The hunters and trappers who venture into such regions travel with horse- or dog-drawn sleds and sleighs. Where the terrain makes such vehicles impractical, they will continue on snow-shoes or skis.



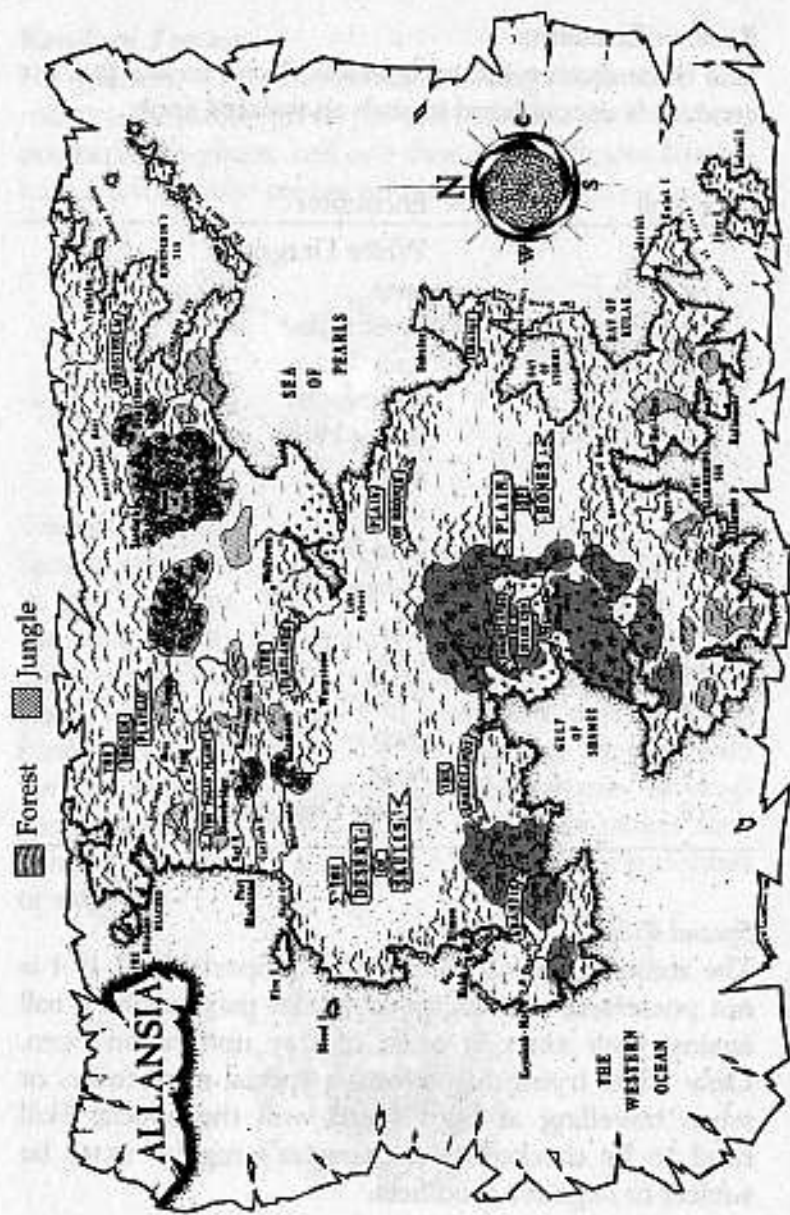
Random Encounters

Roll three dice on the table below; 'none' means that no creature is encountered in such an isolated spot:

Dice Roll	Encounter
3	White Dragon
4	none
5	Frost Giant
6	none
7	Mammoth
8	Snow Wolf
9	none
10	none
11	Toa-Suo
12	Neanderthal
13	none
14	none
15	Wyrn
16	Yeti
17	none
18	Silver Dragon

Special Rules

The ability to ski can be learnt as a Special Skill. If it is not possessed, a character using skis may require a roll against their SKILL in order to stay upright on them. Only when trying to perform a special manoeuvre, or when travelling at high speed, will the Special Skill need to be checked or a character's regular SKILL be subject to negative modifiers.



FOREST AND JUNGLE

Trees and vegetation cover much of the land in Allansia. Where they gather in great forests, however, the land is changed sufficiently for it to be treated as a separate type of terrain. In ancient times, the one continent, which later split to form the three that now exist, was covered from shore to distant shore in the One Forest. Even today, parts of that immense continent of trees still exist, home to many primeval spirits and dark terrors.

In the northernmost parts of Allansia, the great, dark, coniferous forests swathe the lower slopes of the mountains in a dark band. The Forest of the Night in north-eastern Allansia, especially, is the subject of many legends concerning evil trees, enormous tree-spiders and dark spirits. Darkwood in the north-east is also well known for its shadowy secrets; the Heroes may be familiar with one of its more peaceful residents: the sorcerer, Yaztromo.

Through the flatlands there are many small woods and copses which may be home to many varieties of woodland creatures. The Elves are the custodians of the trees and forests, and their communities will be found wherever the trees are thickest.



Further south, and especially around and in the steamy swamplands of the great Lizard Man kingdom, Silur Cha, the forests become tangled jungles. Such creeper-choked forests are home to all manner of strange species, many of them deadly to the unwary. In such jungles, the underlying terrain can be anything from treacherous mountain peaks to tidal mangrove swamps, flooded twice a day and teeming with blood-sucking mosquitoes.

Living alongside the creatures of the jungle are numerous tribes of savages who live by hunting such beasts with their blowpipes and spears. Legends say that the trees of the southernmost jungles are tended by jungle Elves, who dress in loincloths and swing from treetop to treetop with the use of thick vines, but contact with such peoples is obviously a very rare occurrence.

Hazards

The dangers facing those who venture into the forests or jungles are manifold, but they will differ from one woodland to another. In some parts of Allansia, the Elves and their sylvan allies keep an uneasy peace and will even welcome travellers through their lands. In others, forest-dwelling Goblins and evil Dark Elves may prove far less hospitable to those they encounter!

In the depths of the oldest, darkest forests, evil spirits may cause the very trees to attack trespassers. Tree men are known to care for the trees they shepherd, and they will see any intruders as a threat to them. Giant forest-spiders and far worse creatures can lurk in the

depths of the forests, far from the tracks, ready to pounce on anything or anybody who strays.

The southern jungles are even more dangerous. Every form of life there – from the tiniest insects to snakes and big, panther-like cats – seems frantic to find its next meal. Many creatures are poisonous; all will prove savage in the ferocity of their attacks on the Heroes. The cannibal tribes which lurk in the very heart of the jungles are also to be feared; they will set pit traps and use poison-tipped darts fired from blowpipes to bring down their prey, whether it walks on four legs or two!

Random Terrain

To determine whether the next piece of land is also forest, first roll on the terrain relevant to the base terrain type (i.e. Mountain, Flatland, etc.). Then roll one dice; on a roll of 1–4 the forest continues.

Travelling

Adventurers venturing into the depths of any forest or jungle will need an experienced guide to show them the safest paths and avoid the traps and other attentions of the forest's predators. In places the vegetation will be so thick that Heroes will have to walk in single file, carrying all their equipment on their backs, slashing open a path as they go. In more open woodland, horses will be able to use the forest paths, though the Heroes may decide to lead them on foot when venturing through Elf territory, as a mark of respect. Some Elves will prove very hospitable to adventurers seeking to make camp for the night, especially if a member of

their own race is present with the party; others, however, are more wary of humans and will not be so generous.

Random Encounters

Roll three dice on one of the columns below; either choose which table you will use or decide by a dice roll:

Dice Roll	Forest (1)	Forest (2)	Jungle
3	Fog Devil	Forest Giant	Tyrannosaurus
4	Cat Person	Sprite	Weretiger
5	Werebear	Mantis Man	Giant Bat
6	Ape Man	Dripper Plant	Lizard Man
7	Gnome	Elvin	Harrun
8	Pixie	Skunkbear	Giant Venus Fly-Trap
9	Ogre	Snattacat	Pygmy
10	Wild Boar	Giant Spider	Krell
11	Wood Elf	Wolf	Jaguar
12	Werewolf	Bear	Great Ape
13	Poisonous Snake	Great Ape	Ape Man
14	Bhorket	Stranglebush	Head-hunter
15	Tangleweed	Common Troll	Bhorket
16	Tree Man	Shapechanger	Black Lion
17	Strangle Weed	Man-Orc	Giant Pitcher-Plant
18	Leprechaun	Dark Elf	Green Dragon

Special Rules

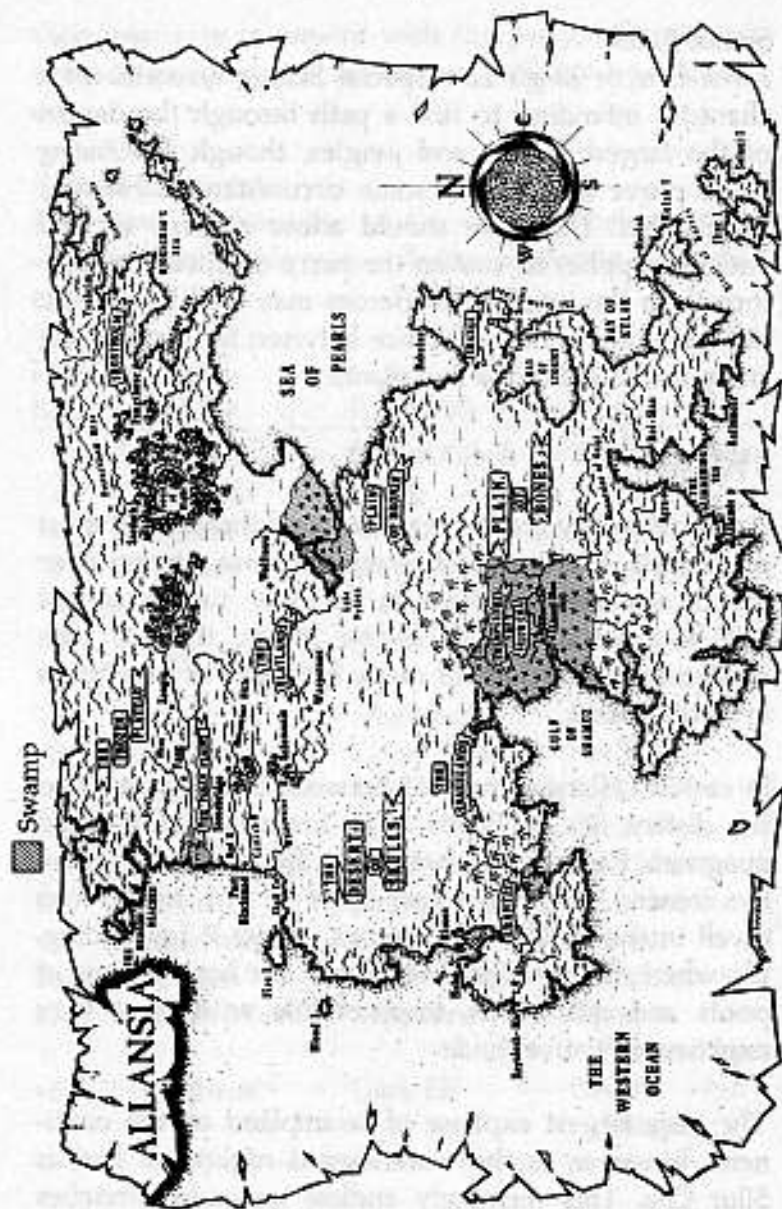
Forest Lore or *Jungle Lore* Special Skill is essential for a character intending to find a path through the depths of the largest forests and jungles, though *Pathfinding* could prove as useful in some circumstances. *Hunting*, *Fishing* and *Trap Lore* should allow a Hero to find enough supplies to sustain the party on their travels – though in the jungles the Heroes may well have great difficulty telling the difference between food-providing and poisonous animals and plants!

SWAMP

Areas of marshy ground may be found throughout most of Allansia. Water collects around a slow-moving river mouth or a sluggish bend in the river, turns stagnant and becomes a bog. In a few places, though, such sodden land stretches for many hundreds of kilometres in all directions.

In eastern Allansia, the area between Lake Nykosa and the distant Sea of Pearls is an immense reed-choked quagmire. Parts of the swamp are flat salt beds, where the mineral forms in pans; some of the tribes who dwell in the middle of the bogs collect it for trading. Elsewhere, though, the landscape is one huge morass of pools and quicksands, impenetrable without a very experienced native guide.

The very largest expanse of swampland on the continent, however, is the waterlogged nightmare that is Silur Cha. This seemingly endless quagmire stretches



between the Plain of Bones and the Gulf of Shamuz, divided by wide, slow-moving rivers teeming with piranha and covered by an impenetrable canopy of thick jungle. It is feared throughout Allansia for being the homeland of the Lizard Men who dwell in the immense city of Silur Cha at its very heart. No adventurers have ever ventured there in force and lived to tell the tale.

Hazards

The unstable nature of any swamp or marsh makes travelling through it very difficult. Wetlands near the sea may be tidal, flooded up to several metres in depth twice a day – the Heroes will be very surprised if they wake up after a night's sleep to find themselves up to their necks in water! More commonly, the ground will be very soft and in places be little more than mud and water. Heroes will have to be very careful where they put their feet – or anything else – if they are not to sink down and drown. The absence of recognizable paths through the worst swamps will prove equally fatal.

The other major hazards in any swamp, and especially in Silur Cha, will be its inhabitants. The Lizard Men of the southern swamplands hate all good-aligned beings with a vengeance, and they will not stop to take prisoners unless they are a slaving party. Other jungle creatures will prove just as deadly (see Forest and Jungle, above), and the water will be thick with snakes, various kinds of carnivorous fish and all manner of crocodiles and alligators. Marshes and swamps are also home to a large number of bizarre creatures, from the

semi-sentient animated slime of the Marsh Wraiths to Will-o-Wisps that lure the unwary into quicksands in order to feast at last upon their dying spirits!

Finally, there is nothing that infuriates a bunch of miserable, mud-spattered, half-drowned Heroes so much as the constant attentions of a thick cloud of midges or mosquitoes. By the end of their marshy travels, they will be thoroughly sick of continually slapping them off their hands and faces!

Random Terrain

Roll one dice on the following table, or choose. Note that some swampland may be covered by thick vegetation; see the Forest and Jungle section.

Dice Roll	Terrain
1-4	Swamp
5	River
6	Flatland

Travelling

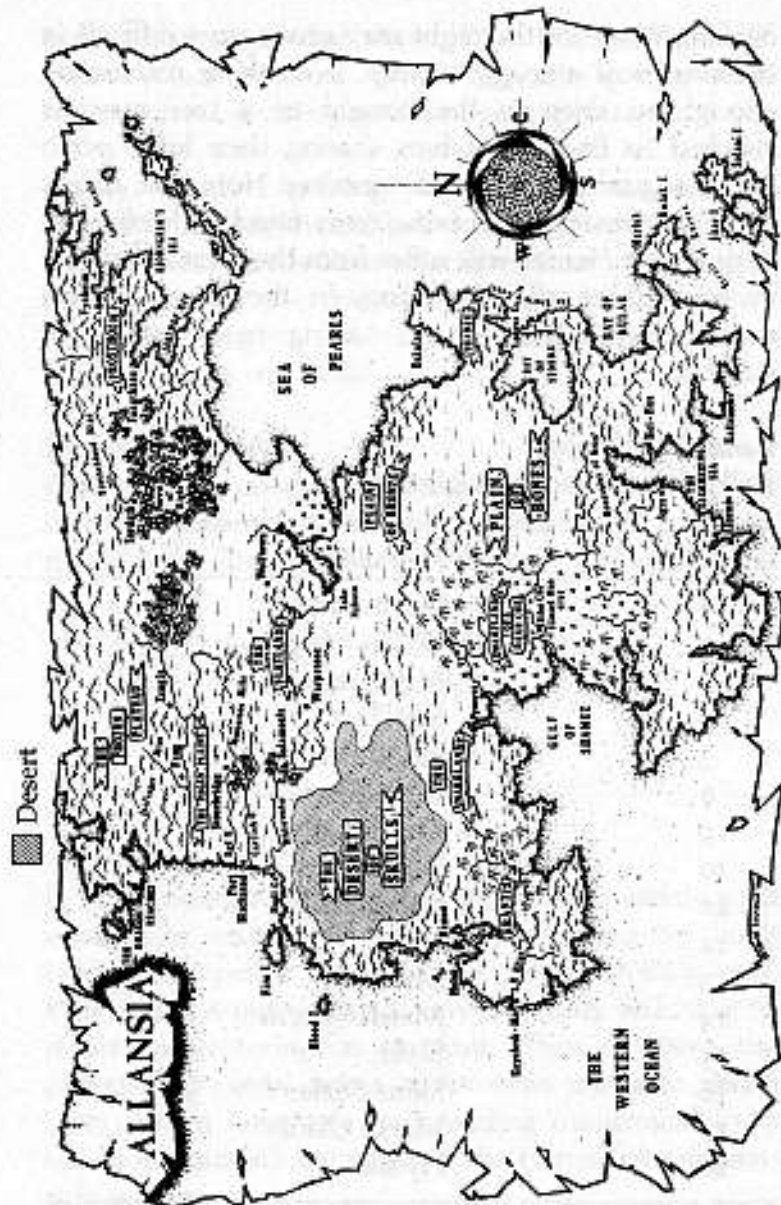
In many areas, a marsh or swamp may be waterlogged enough to allow the Heroes to progress by boat, typically propelled along using a pole or shallow oars. Where this is not possible, however, they will have to resort to venturing in on foot. This is where the experienced guide comes in, for even trying to find a path using a long pole for prodding the ground for a solid foothold will keep leading the Heroes into impassable regions.

Making camp for the night may prove very difficult in the depths of a soggy swamp. Even those resourceful enough to sleep in the boughs of a tree may be shocked to find themselves sharing their lofty perch with a jaguar or two in the morning! Note that, unless they have managed to bring tents fitted with effective netting, the Heroes will suffer from the bites of midges or mosquitoes all night long. In the long run this may even result in checks having to be made for malaria!

Random Encounters

Roll three dice on the table below:

Dice Roll	Encounter
3	Brontosaurus
4	Will-o-Wisp
5	Mist Vampire
6	Spit Toad
7	Blood Eel
8	Giant Slug
9	Marsh Goblin
10	Giant Leech
11	Kokomokoa
12	Lizard Man
13	Mudclaw
14	Marsh Wraith
15	Slykk
16	Slime Sucker
17	Marsh Giant
18	Hydra



Special Rules

Marsh Lore will clearly prove very handy for anyone wishing to do more than avoid an area of swampland. The Director should also be aware that the Heroes may have problems carrying their equipment over land into which they are threatening to sink at any moment; see the scene in the swamps near Kaad in the adventure which follows, *A Darkness Over Kaad*, for one way of handling such problems.

Anyone falling into quicksand or any particularly boggy ground must roll dice to see whether they are surprised (allow a *Test for Skill* roll, or check against *Awareness*). All who fall in must roll as if for swimming; if that fails, they will be drowning – or, rather, being asphyxiated by the mud and water. Those who were surprised to fall in must make any such rolls at -3 . The mud should be treated as water when rolling for damage.

DESERT

The Desert of Skulls covers a vast, barren area of broken rocky ground and sand-dunes, which it would take several weeks to ride across, on the western side of Allansia, between the north-western settled area and the isolated south-western kingdom of Arantis. Around its fringes the climate is temperate and the land dry but habitable. As one ventures further into the heart of the wilderness, the oases become less frequent, the sandy dunes rise like immense ocean waves, and the merciless heat of the sun pours from the flaming orb in the sky.

The landscape of the Desert of Skulls ranges from rocky to sandy. At its western extremity the wind from the sea has carved the coastal mountains into fabulously shaped buttes and mesas. The wilderness is rocky and irregular, littered with immense boulders and carved time and time again by the courses of dry river beds that flow with water only once a decade. Further inland, the rocky ground gives way to dunes. These may be as tall as small hills, so that the Heroes will have to take several hours toiling up one side, only to have to clamber down the following side and up the slope of the next one.

Few dwell within the desert but predators and other creatures which have adapted themselves to life in such harsh climes. Several tribes of desert nomads roam its fringes, trading camel hides and more precious goods with the people of towns like Shazaar, on the main trade-route to Salamonis. Elves, it has been rumoured, also dwell in the depths of the desert, bound up in swathes of cloth as protection from the remorseless heat of the sun. The main danger in the Desert of Skulls, however, comes from the Caarth, the snake-people, whose immense cities are built amid the rocky heights in the southern expanses of the desert, north of their Snakelands domain. Finally, legend has long had it that out there, somewhere, is the Lost City of Vatos, an ancient capital still crammed with numberless treasures...

Note that, in other parts of Allansia, some of the desert lands are extremely cold rather than extremely hot:

vast, arid, windswept areas where the temperature can drop far below freezing point after nightfall. As on Earth, not all Allansian deserts are hot and sandy.



Hazards

The climate is a major hazard for anyone seeking to travel across the Desert of Skulls. The heat can be tremendous, dehydrating and burning the skin mercilessly. Water and food will have to be carried, as there will be precious few opportunities to replenish supplies. Oases are infrequent, and their water may be sullied – or poisoned by the Caarth to deter intruders into their lands! Those with very high *Desert Lore* Special Skill scores can 'smell' water under the ground by making a successful roll.

The heat can also play tricks on the mind. Mirages, illusions of distant objects which shimmer in the hot air, can deceive Heroes into thinking they are safe or in a different place on their maps. Those afflicted with sunstroke may suffer further delusions, or may even lose their senses completely.

Finding the correct path among the trackless desert wastes will prove a major undertaking. Even local guides will need very powerful *Desert Lore* and *Pathfinding* Special Skill scores if they are not to become confused by the ever-shifting sands. The strong desert winds can soon whip up a sandstorm or dust-storm to confuse the Heroes further (roll one dice, then roll that number of dice; the grand total is the number of hours such a storm continues). Drum sand is a peculiar form of resonating sand that whines, booms or scrapes loudly; it can prove very inconvenient if the Heroes are trying to sneak somewhere in silence.

Finally, of course, there are the natives. In such lands, the people will often prove to be very hostile, unwilling to help anyone if it means putting themselves at a disadvantage. Worse are the Caarth, the evil, demon-worshipping snake people who are very hostile to all other races. Other creatures are encountered only rarely but monsters such as the gigantic Giant Sandworm and the Sand Devil are to be greatly feared.



Random Terrain

The Desert of Skulls is the sole major expanse of desert in the Allansian continent, so there is little need to roll for it randomly. If you wish to decide on the particular form of terrain in a certain part of the desert, roll two dice and consult the following table:

Dice

Roll	Desert feature
2	Oasis: roll one dice, subtract 2 and halve the result to see how many metres beneath the surface water will be found
3	Wadi: dry gully or gullies; roll one dice for the number of channels cut into the rock
4-5	Hammada: rocky, weathered desert with strange rock formations, sometimes into deep canyons
6-8	Erg: sand-dunes, rising and falling as far as the eye can see
9-10	Reg: gravel and pebbles of various sizes cover the ground, making any fast movement hazardous
11	Flats: vast, level plains which may be covered by a crust of salt or other minerals
12	Drum sands: can be heard for 1-6 kilometres





Travelling

Getting across the desert is best done using a sturdy mount. Horses need plenty of water, so camels and giant riding lizards will prove far more successful. The latter, especially, can be fitted with large covered howdahs in which the rider can shelter from the burning sun. Even camels and lizards require water and food, however, and should not be exposed to the hottest part of the day or to sandstorms.



Those travelling on foot will need to be fit, strong and very, very lucky (or skilful) if they are to survive for more than a few days. The Desert Elves do so by travelling only in the morning and evening, collecting dew, tapping cacti and smelling water far below the surface. Humans without such skills, or a helpful guide, will soon perish.

Random Encounters

Roll three dice on the following table:

Dice Roll	Encounter
3	Giant Sandworm
4	Basilisk
5	Hamakei
6	Caarth
7	none
8	Fiend
9	Giant Lizard
10	Poisonous Snake
11	Sand Devil
12	Needlefly
13	none
14	Giant Scorpion
15	Gretch
16	Serpent Guard
17	Decayer
18	Gold Dragon

Special Rules

The Director must keep a very careful eye on supplies of water and food if the Heroes ever venture across the Desert of Skulls. Unless they are travelling by night, they will need at least ten litres per person per day of travel in order to remain healthy. Once their rate of drinking water falls below half that amount, they will lose 4 STAMINA points per day thereafter.

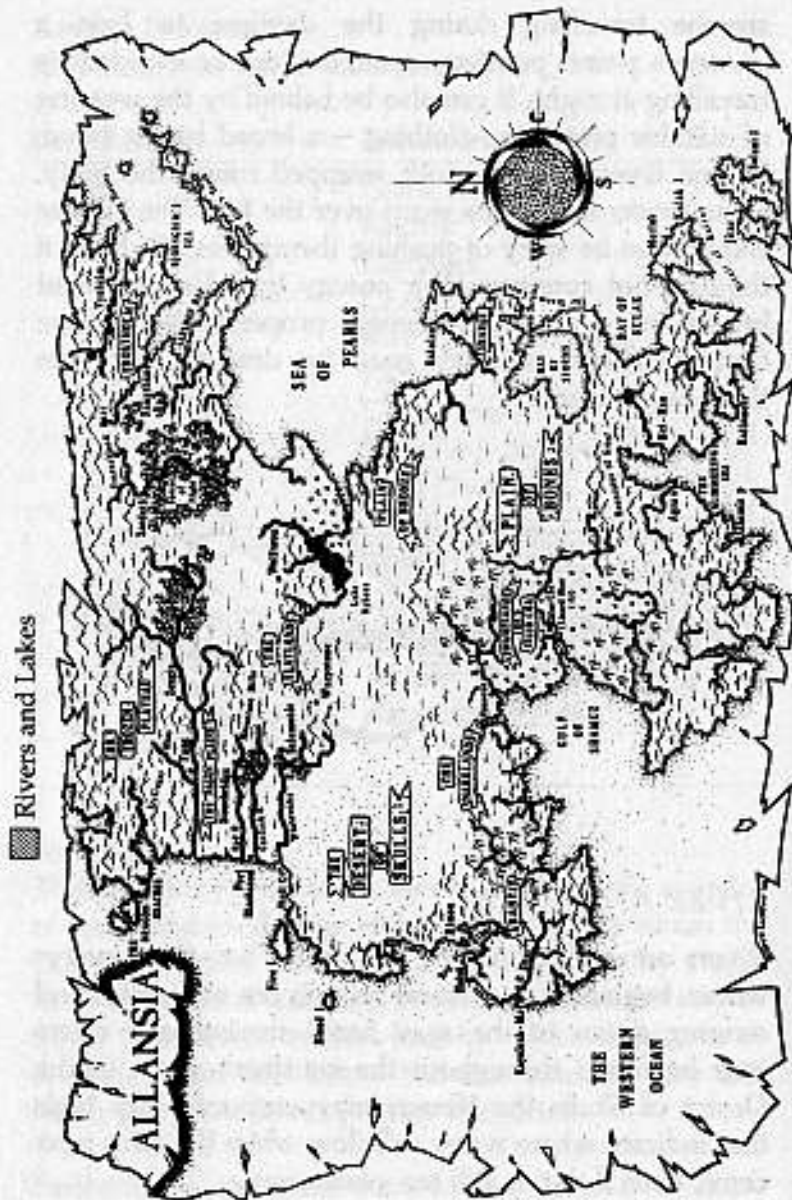
Furthermore, the sheer heat of the desert will cause

anyone travelling during the daytime to lose 2 STAMINA points per day; again, this can be avoided by travelling at night. It can also be halved by the wearing of suitable protective clothing – a broad hat or hood, several layers of thin cloth wrapped round the body, loose cloaks and wraps worn over the top. The Heroes should also be wary of pushing themselves too hard; if they do not conserve their energy by taking frequent breaks and resting and sleeping properly, the damage from heat and exposure must be doubled from the third day onwards.



RIVER AND LAKE

Rivers are the arteries of the land. They flow everywhere, beginning as streams high in the mountains and running down to the seas. Small streams and rivers may be found throughout the continent. Even in the Desert of Skulls the Heroes may encounter dry beds that indicate where water will flow when the rains next come, even if that is still ten years away.



Humans and other races have always lived close to rivers, for drinking water, fishing, transport, washing and many other purposes. Many towns and cities grew up at bridging points. Boats and barges may be found on any river that is wide and deep enough to bear them, carrying merchants and their goods to distant parts. Waterways like the Kok and the Red River teem with boats, which can carry goods far faster, further and more safely than any land-based caravan.

Lakes and pools are less common, but many rivers have places where the water slows sufficiently to collect in hollows. The largest lake in Allansia is Lake Nykosa, a vast, reed-choked expanse in the middle of stagnant marsh and swamp. At high tide, many of the coastal swamps and jungles turn into sunken forests. The town of Sardath, in north-east Allansia, is actually built on stilts raised above a lake, for there is little space for buildings on the steep mountain sides which surround it.

Hazards

Physical hazards for Heroes travelling by river are usually little more than inconveniences if encountered in the settled lands; but they may prove far more troublesome if no one has yet devised a way round or through them. Rapids, narrows and shallows may force the Heroes to leave the river and carry their boat until they can launch it again. Waterfalls may prove equally tricky, especially if the Heroes decide to go over the edge – or fail to stop in time! The workings of humans and animals alike may also prove hazardous. Orcs and

beavers have both been known to dam rivers for their own ends. In Port Blacksand, the entrance to the city – and the way to the sea – requires the paying of a hefty toll as one passes under the bridge.

River creatures can also prove hazardous by attacking a boat and its occupants. In settled areas the rivers are likely to be free of monsters, home instead to river pirates, hijackers and wreckers. Further out into the wilderness, many different creatures catch their prey by lurking in the water, waiting for the unwary.

Random Terrain

To determine a river randomly, roll one dice:

Dice

Roll River

- 1 Streamlet: 1–6 metres wide
- 2 Brook: 6–36 metres wide (roll one dice, multiply by 6)
- 3 Runnel: 12–72 metres wide (roll one dice, multiply by 12)
- 4 River: 30–180 metres wide (roll one dice, multiply by 30)
- 5 River: 60–360 metres wide (roll one dice, multiply by 60)
- 6 Unusual: roll one dice: 1 = Geyser; 2 = Island; 3 = Pond; 4 = Pool; 5 = Small lake; 6 = Large lake

Travelling

Travelling by boat is a fairly simple matter, providing

one is sufficiently experienced at handling a boat and doesn't meet any unexpected hazards. A small rowing boat or coracle will suffice for crossings and small journeys. In some places there are ferryboats which will allow people to cross a wide river for a small payment in cash or goods.



Lengthier trips will need a more substantial boat or barge. Merchants regularly ply their trade between Port Blacksand and the inland towns and cities. Further into the wilds, however, boats may be less common – though they may be more frequent than land-based merchant caravans, as they are safer from attack.



Random Encounters

Roll three dice on the table below; note that some encounters are more suitable for a lake rather than a river, and vice versa:

Dice Roll	Encounter
3	Flying Fish
4	Fish Man
5	Giant Dragonfly
6	none
7	Giant Toad
8	none
9	Piranha
10	Crocodile
11	Snapperfish
12	Spit Toad
13	Electric Eel
14	none
15	Slykk
16	Mudclaw
17	Giant Leech
18	Sea Troll

Special Rules

The Special Skill *Handle (Vehicle)* covers boats. For river purposes, these may be divided into two classes: small boat (e.g. rowing boat) and large boat (e.g. barge). Ocean-going ships will be too large to sail far up any but the widest and deepest rivers. A roll on this skill (or on standard *SKILL*, perhaps with a small negative modifier) will be needed only in the event of a specific hazard such as rapids, a waterfall or a sand-bar. Modifiers should be imposed if the Heroes are also under attack or are trying to negotiate a hazard in the dark or during bad weather, at the Director's discretion.

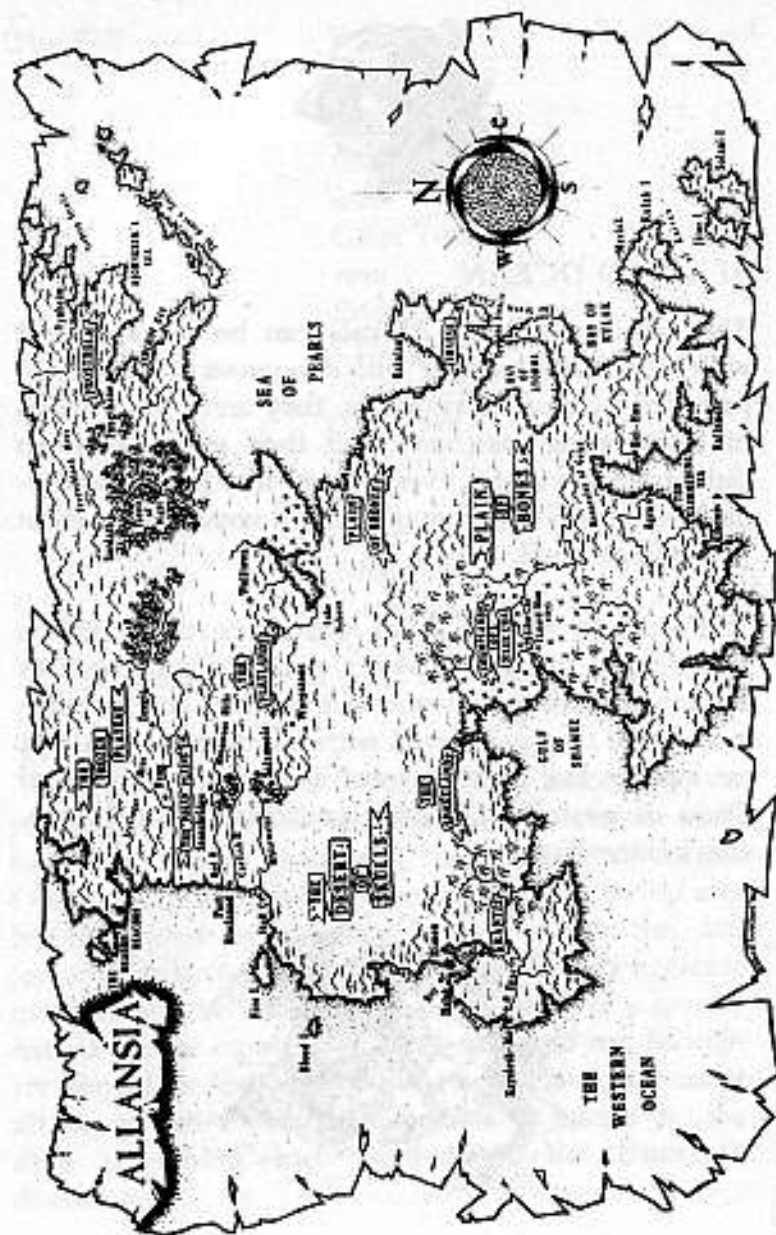


SEA AND OCEAN

The seas surrounding Allansia can be rough, swept with storms and teeming with dangerous creatures and patrolled by pirates. However, they are a vital means of transporting merchants and their goods between distant lands and, for every vessel that is lost, ninety-nine others will enjoy an uneventful voyage and return with a large profit.

The coast of Allansia bears witness to the relentless pounding of the sea. In places, gently sloping beaches and mudflats meet the water, but in others the shoreline is far more craggy, littered with submerged rocks that can rip the hull from a vessel in moments. The Skull Coast of western Allansia is particularly feared; shipwrecks litter its shore.





Round the Bay of Elkor, pirates ply their trade from the twin cities of Rimón and Halak, picking off any vessel that is too slow or too weak to fight off their attentions. Further south, the Gulf of Shamuz is controlled at its eastern end by the enormous slave-powered galleys of the Lizard Men; they should be avoided by anyone valuing his freedom!

Hazards

Storms are the greatest single hazard to sailors and their vessels. The combination of wind and rain can overturn or swamp a vessel, or drive it on to a rocky coastline. Cargo can shake loose and knock holes in the wall of the hold. Crewmen can be swept overboard by huge waves.

As well as storms, there are other physical hazards. The lack of wind can prove frustrating for a captain and his crew: after several days spent doing nothing in the baking heat, the men's thoughts may start turning to mutiny! Whirlpools are thankfully rare, for they can drag a ship down to the ocean bottom as if pulled by the sea god Hydara himself. On the coast, hidden rocks or coral reefs can prove very dangerous, and sandbanks can beach a vessel at low tide. Wreckers – bandits who show a light from a rocky coast to dupe a captain into believing he is entering a safe harbour – are common on some coasts.

Sea creatures can also prove very dangerous. Luckily, the seas round Allansia are free of the giant beasts which infest the Eelsea round the Old World, but there are many creatures that will prove just as deadly to a vessel and its crew.



Random Terrain

As you will see from the map of Allansia, the coastline is already fixed. If you wish to create the coastline for a small stretch, or a previously uncharted island, just let your pen wander around until you have a shape that looks pleasing. Don't forget that not all coastline consists of nothing but craggy rocks or sheer cliffs; in most places the sea will lap on a gentle beach or mud-flat.

Travelling

In shallow coastal waters, a sailor can make do with just a small rowing boat or coracle. Fishing and sailing boats, typically fitted with a single mast and oars for windless periods, are able to travel up and down the coast. Larger merchant ships and galleys can carry substantial amounts of cargo; these are the craft which are the ideal target of pirates, of course. Larger merchantmen and galleons are needed for ocean crossings or longer voyages round the coast to distant Alkemis or Kallamehr.

The Heroes should be able to book a passage on a merchant's vessel in a port like Port Blacksand, either paying for berths in advance or working their passage. They should be aware, however, that it is not uncommon for captains to take payment for passage and then throw their passengers overboard, once out to sea!

Random Encounters

Roll three dice on the table below; note that some of

the encounters will be on the seashore rather than out on the high sea.

Dice Roll	Encounter
3	Plesiosaurus
4	Sea Giant
5	Mermaid
6	none
7	Giant Octopus
8	none
9	Shark
10	Giant Eel
11	Giant Crab
12	none
13	none
14	Giant Snake
15	Merman
16	Sea Troll
17	none
18	Water Elemental

Special Rules

Sailing is covered by *Handle (Vehicle)* Special Skill, as it applies to small boats, large boats or ships; the latter is the most likely skill to have if one is captaining a sea-going vessel. Hazards may be surmounted by a roll against such a skill on behalf of the ship's captain; you may impose modifiers for the weather conditions, for scraping through a particularly narrow gap in the rocks, for the size and condition of the ship, whether it is heavily laden or floating high in the water, and so on.

When rolling for the action of rocks in a shipwreck, treat it as a battle between the captain and the rocks. If the captain fails his Special Skill roll, the rocks will do as many damage points to a part of the ship's hull as the number he failed by. Double-6s mean you should double the damage done. Various ships and boats can take the following amounts of damage:

Boat	BATTLE STAMINA
Coracle	1
Rowing boat	2
Barge	3
Sailing boat, small	3
Sailing boat, large	4
Galley	5
Merchantman	8
Galleon	6

If the hull loses all its points, the boat will sink in as many minutes as it originally had BATTLE STAMINA points. If the hull still has some points left, it is leaking and so the boat will sink in as many hours as it has BATTLE STAMINA points left. Note that a hole can be patched up, and also that the boat may be holed in a number of different places (each will have the same number of BATTLE STAMINA points).

When fighting ship-to-ship combats, have the captains of each ship fight each other using their *Handle (Vehicle)* Special Skills as the basis of their Attack Strength. If the pursuer is successful, his vessel will gain on the

enemy. They will first close to longbow range, then to ramming or grappling range. The latter two events will need another successful ship attack roll on behalf of the attacker. Ramming causes as many BATTLE STAMINA points of damage as the ship has in its hull. Grappling does not cause damage but it brings the two ships together so that soldiers can leap on to the enemy vessel. Some vessels will have siege engine-type catapults and rock throwers aboard; treat these as if they were similar devices attacking a city wall (see the Mass Battle Rules in the last chapter).

Swimming – and drowning – has been covered in *Dungeoneer* (see page 185). The Director may care to impose further modifiers for freak weather conditions and other peculiar circumstances. If a Hero falls overboard, there is the slimmest of chances that he or she will be rescued by another ship. Roll two dice once an hour, for a maximum of twelve hours; on a double-6, the Hero has been rescued. It is up to the Director to decide who exactly rescues the Hero – not all ships are friendly.



UNDERWATER

Legends have often referred to mythical lands under the sea, their intricate shell cities inhabited by Merfolk and Sea Elves who ride sea-horses and use dolphins to herd fish around in their watery domains. Such legends have their basis in fact, for in a few, distant places under the oceans there are indeed cities, though they are very difficult to reach. Most who do are those rescued from death by drowning, and they become guests of the Merfolk while they are healing, before being returned to the surface world – though many choose to remain in their new, watery home.

Not all those who dwell under the sea are peaceful, for there are also races of evil Sea Trolls, who war constantly with the Sea Elves and Merfolk for the right to harvest the kelp and fish the shoals. Because of this incessant war, the Merfolk have become embittered and insular, they have lost all contact with the surface world and, while they will help someone in need, they will not ask for news.

Sea Elves are fewer in number, and they appear to be far more secretive. They make their homes in small, well-disguised settlements, in caves and deep within the great kelp forests which they tend and harvest. They have developed chameleon-like powers, changing the colour of their normally greenish skin to blend in with the rocks they are crossing. The Sea Elves use small crossbows to fire darts for hunting or defending themselves, and they have learnt how to extract the venom from the spines of poisonous fish and from the fangs of sea-snakes. Unlike the Merfolk, the Sea Elves maintain links with their terrestrial fellows, sending delegates to the Elven Council once a century – where they reside in large tanks in the council chamber for the duration of the council!

A great deal more information on the lands beneath the sea – and how they got there – may be found in *Titan*.

Hazards

The major hazard of any underwater expedition is breathing, and the possibility of running out of air. Strong currents, eddies and whirlpools may catch weak swimmers unawares and send them out into the deep ocean, whence they may not return. At greater depths, water temperature and pressure may prove dangerous to unwary explorers – and note the effect of 'the bends' on anyone rising to the surface too quickly.

Some of the creatures that dwell in the sea will be hostile to the Heroes. Prominent among these are the

Sea Trolls, who are as nasty as their land-based cousins. Less intelligent creatures, such as sharks, poisonous spined blowfish and giant clams, may also prove a hazard to unwary swimmers.

Random Terrain

An adventure set beneath the waves should be planned carefully by the Director beforehand. Treat the location much as you would a surface town or city, but change the streets to tunnels or pavements inlaid with shells. Other locations will be much like their equivalents on land, with flat plains, hills, gullies, even mountains.

Travelling

Swimming will obviously be a necessary skill for anyone venturing down into the underwater kingdoms. The Sea Elves and Merfolk ride tame sea-horses and dolphins, which can obviously move faster than they can. These mounts may be ridden by Heroes who make a successful *Ride* roll at -2.

Random Encounters

Use the table in the Sea section.



Special Rules

Venturing beneath the sea needs a good *Swim* Special Skill rating and, more importantly, some means of breathing. The Magic spells *Breathe* and *Gills* will prove most useful here. Note that if the Heroes are underwater at the invitation of those who live there, possibly after being rescued from a sinking ship, they may have such magical gills cast upon them by one of their hosts.

Combat underwater can be run as usual if it is between two land-dwellers. Combat between a land-dweller and a sea-dweller will bring a -3 modifier to the landlubber's Attack Strength, as he or she will be unused to the slower way of fighting in water.

THE WEATHER

The weather across Allansia may be determined by either choosing conditions which are appropriate for the adventure (they may not be suitable for the Heroes, of course!) or by rolling randomly with dice on the following tables. The weather conditions can affect many aspects of an adventure, especially if the terrain is harsh or unpredictable. A high wind or a snowstorm will mean little more than an inconvenience to Heroes based in Salamonis, but on the high seas in a rowing boat or clinging to a sheer cliff-face, the result will be very different!

The three types of weather conditions are cloud cover, rainfall (or snowfall) and wind strength. Roll first at the start of the day, then as directed. Temperature will also

be a factor in the weather, but this depends on the season and where the Heroes are in Allansia, so the Director should determine this according to the needs of his adventure.



Cloud Cover

Roll dice on the following table to determine the initial cover. When rolling for mountains or ice, add 2 to your roll; when rolling for southerly climes, reduce the roll by 1. Roll again every three hours, using one dice; on 1-2, the cloud cover drops one category; on 3-4, it stays the same; and on 5-6 it rises one category.

Dice Roll	Cloud Cover
1	None
2	One or two clouds
3	Scattered clouds
4	Slightly overcast
5	Generally overcast
6	Mostly overcast
7	Completely overcast
8	Dense storm clouds; very dark

Rainfall

The chance of rain is proportionate to the cloud cover.



Roll less than the number of the cloud cover (given above) on 1 dice for there to be rain. Check again every three hours. Rain will be in accordance with the type of cloud cover; multiply the number of the cloud cover by 10 to find the rainfall in millimetres per hour. In the northern mountains, there is an equal chance of the precipitation being either rain or snow; snow will fall to a depth equal to four times that of the rainfall. In ice regions, only snow will fall.

Wind Strength

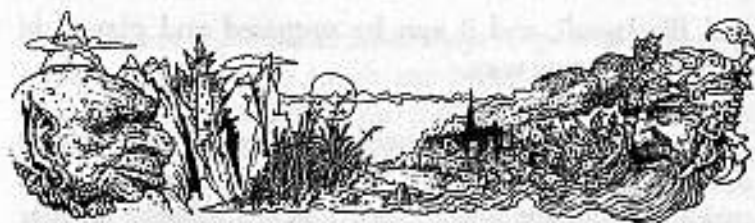
Roll dice on the following table to determine the initial wind strength. Roll again every hour, using one dice: on 1-2, the wind drops one category; on 3-4, it stays the same; on 5-6, it rises one category. The wind may prove especially important to sailors and climbers.

Dice Roll Wind Strength

1-2	Calm, no wind
3	Light breeze; candles will flicker
4	Breeze; candles will be blown out
5	Light wind; will fill a boat's sail
6	Medium wind; buffeting; birds may seek to land
7	Strong wind; sailing ships may be in trouble; could knock a man over
8	Fresh gale
9	Gale
10	Hurricane!



You now have everything you should need to design and run adventures set in the great wildlands of Allansia. Which is just as well – because now we present our stunning adventure for you to play. It's called *A Darkness Over Kaad*, and it begins on the very next page!



ALLANSIA ADVENTURE: *'A Darkness Over Kaad'*

Director's Introduction

And so, once again, my lords, ladies and gentlemen, we come to our feature presentation. We have spared no expense in bringing this outstanding extravaganza to your screens. It's a vast, sprawling epic that ranges from the icefields of the frigid north to the swamps of Kaad, crammed with swordplay, startling surprises and a supremely sneaky sidekick. Bet you can't wait!

The information that follows is all for the eyes of the Director only. If you intend playing in this adventure as a Hero, you should stop reading NOW! Knowing what is going to happen will spoil your enjoyment of the game, and probably everyone else's as well. So why don't you go off and tidy up your *Adventure Sheet* instead, and leave these pages for your Director.

Everyone gone? Just you, the Director, and us? Jolly good. *A Darkness Over Kaad* uses some of the new rules and situations we've introduced in this book, but it follows exactly the same format as those in *Dungeoneer*

and *Blacksand!*, and it can be prepared and played in exactly the same way.

In common with those other adventures, it is written in a very specific, structured format which we hope will make it easier for you to run. You're probably familiar with all this by now, but here's a brief recap to remind you how it's done.

The plot is divided up into a number of *Scenes*, which are shot roughly in order, according to both the actions and decisions of the Heroes and the reactions of their adversaries to what they do, and other, more random events too.

As each new scene is introduced, we'll describe the *Location* first, from the point of view of an imaginary camera viewing it as the scene opens. These descriptions can be read out loud to help the Heroes visualize the scenery round them, and there may be a map or illustration to help as well. On occasion there will be text which must be read out directly to the Heroes. This will be given in italics *like this*.

Next there will be a *Plot Summary*, a few brief lines giving a general impression of what should happen in the scene as it is acted out. This is followed by the *Cast List*, which includes all the Bad Guys and Extras due to appear in the scene, with descriptions and game statistics.

The *Props* section details a few easily obtainable items which you may care to use to increase the 'realistic'

feel of your AFF adventure. Players generally like to have a few things to touch and investigate, and a little bit of effort on your part can add lots of entertainment. However, don't worry if you can't find anything to use as a Prop; they are optional, not compulsory items. We should mention here that finding something to represent the soldiers fighting in the final battle, and a tabletop on which to fight it, will prove very useful.

The central core of the scene is the *Action!* section, in which you present the scene and then allow the Heroes to act their way through to a profitable (they hope!) conclusion. There may be several segments in this section, and in each we'll tell you what is *supposed* to happen, when, where and to whom. If something unexpected occurs, the *Problems?* section will provide advice on getting the plot back on course. In the end, of course, it will be down to your skills as Director to keep all those Heroes in check, but we know you can do it.

Lastly, there are the *Turn to ...* instructions, which allow the action to cut and move directly to the next scene. Remember, in real movies you never have to sit and watch while the stars slog their way over to the next scene – and nor do we: in the world of Advanced Fighting Fantasy, the action just fades into the next exciting scene.

The Heroes

The story of this adventure follows on from events detailed in the adventures we described in *Dungeoneer*

and *Blacksand!*. Once again the Heroes are up against the villainous Sargon and his evil cult of Elimites. Because of this, it would be a thoroughly splendid idea if at least one of the Heroes in this adventure was drawn from the characters who were duped into raising Sargon from the dead in the second *Dungeoneer* adventure. Ideally those Heroes should have taken part in the *Blacksand!* adventure as well. (What do you mean, you've killed them all off? You know how fond the movie business is of sequels, and you can't have a sequel if all the Heroes are dead!)

Because the Heroes from the earlier adventures were cast before this latest book was published, they will not have any of the special new outdoor skills or spells introduced in this book. This should not prove too much of a problem, because the Heroes will have a guide (Giblet the Goblin), who has lots of wilderness skills. It is important, however, that at least one of the Heroes has some skill in commanding armies (such as *Battle Tactics*, from *Blacksand!*). If no one is creating a new character for this new adventure, and no Hero has those skills, perhaps you should write a small intervening adventure of your own to send them out on first, during the course of which they could acquire the abilities they will need. Being drafted into the Salamonis army for a brief tour of duty should do the trick!

Balancing the Adventure

This adventure is designed for experienced Heroes who have improved their abilities considerably since

starting their careers. Of course we cannot know just how good they are (what do you think we are, psychic?). Only you, the Director, knows that. Before you run this adventure you should read it through, paying particular attention to the abilities of the various foes the Heroes must face. If you think that your Heroes will get through the scenes too easily, add a few points to the SKILL and STAMINA of the enemies. After all, all Trolls are not identical. The figures given in *Out of the Pit* are for a typical Troll; the one your Heroes will have to face may be a tough and grizzled veteran.



On the other hand, you may think that the challenges are too tough. Perhaps several of your players have recently lost their Heroes and are starting new ones. In this case, remove a point or two from the SKILL and STAMINA scores of the foes. A good Director always gives his players a tough but fair challenge. As in all the best movies, the Good Guys are expected to win through in the end – but only by the skin of their teeth!



A Hero from *Return to Firetop Mountain*

Other than their previous encounters with Sargon, it is unlikely that any of the Heroes will have any knowledge of the people and places they will meet in this adventure. The one real possibility is that one of the Heroes will have been the star of *Return to Firetop Mountain*. As you will know, that Hero visited the town of Kaad and met Yaztromo there. It turns out that those events, though seemingly trivial at the time, provide important clues in the fight against the evil Sargon. If that Hero is taking part in this adventure, you will need to agree with him or her how much is known about Kaad.

Having visited the city, the Hero will certainly know what the place looks like. For example, when Giblet says that the walls of Kaad are in such a poor state that a large Troll could blow them down, the Hero will know that this is true. On the other hand, when the Hero visited Kaad, he was in a great hurry: he had an important mission to complete and would not have hung around long enough to make friends. Therefore it is fair to say that he will not be well known to the people of Kaad. The only people likely to remember him are Deep Sea Dowland, the King of String, and his son, and they will not be of much use in this adventure!

Giblet as a Player Hero

You have probably already noticed that this book includes rules for expanding the number of races you can use for player characters. A central character in this adventure is a Goblin called Giblet. If you like, you can have him acted by one of your players. To do this you will need to give the player an *Adventure Sheet* bearing Giblet's game statistics and fill him in on what the Goblin knows.

It is not necessary that the player should learn Giblet's speeches off by heart. After all, you'd improve on them if you were reading them, wouldn't you? But if he does want to try learning his lines, get someone to photocopy the appropriate pages of the book (we hereby give you permission to do so) and cut out the appropriate text. You know what players are like: if you give them the whole script to read, they won't be able to resist sneaking a look at bits they are not supposed to see.



The most important thing to get right is that Giblet's player should know everything that Giblet knows — and nothing that he doesn't! For example, Giblet knows that there are back ways, hidden paths through the Icefinger Mountains that will enable the party to avoid the Elimite army, but he does not know that a Wym now lives in one of these passes. If the player forgets something during the course of the adventure, do not penalize him. Take him aside and remind him what Giblet knows, thus preventing any risk of the adventure falling apart.



Getting Started

As is usual for an Advanced Fighting Fantasy adventure, we will be starting the players right in the middle of the action. However, quite a lot will have happened to them beforehand. In the movies, you would find out about this when the introductory explanation scrolls up the screen at the start of the film. As you do not have a screen, you are going to have to read it out to the players.

Of course, an experienced Director may wish to have his players actually play through the introduction. If that is what you want to do, fine. With a trip into Darkwood and then a long journey to the Icefinger

Mountains to cover, you should be able to come up with enough material for a whole extra adventure.

If you are not role-playing the introduction, read the following to your Heroes at the start of the adventure:

A summons from the famous sorcerer, Gereth Yaztromo, is not the sort of thing that happens every day, even to the most experienced adventurers. And certainly it is not one that you ignore. It was only the day before that you were relaxing quietly in a bar in Salamonis after another successful mission. Then there you were at this great tower, the fine horses you had bought collapsing from exhaustion outside, waiting nervously for the old sorcerer to get to the point.

Why is it that wizards talk so much? Perhaps because they spend so much time alone at their studies that they are starved of companionship. Of course Yaztromo has his birds to talk to; couldn't he have told them this story? After all, you know all about the evil priest, Sargon, and his mysterious and bloodthirsty Church of Elim. Having Yaztromo remind you that you were inadvertently responsible for raising Sargon from the dead is not a pleasant start to the interview. But wait! He seems to have got to the end of the story of the Golem in Port Blacksand. Perhaps now, finally, you will find out what he actually wants of you.

'Since that time,' mutters the old sorcerer, 'Nicodemus and I have been keeping a close eye on Sargon and his inhuman followers. It has not been easy. His powers have grown considerably since you revived him, and Elim is an ancient deity whose ways and intentions are hard for modern magic

to follow. We knew, however, that he had a lair somewhere in the north, and that many recruits to the Elimite faith had left their homes to join him there. It was earlier this year that I managed to pin him down.

I had been summoned to the town of Kaad, a small settlement just south of the River Kok, where a great plague was in danger of wiping out all the citizens. I solved that, of course — though, sadly, many died before I could reach the town. But it was a strange plague, the like of which I had not seen before, nor even read about. I looked closer into its cause, and it bore the unmistakable signs of being the handiwork of Sargon the Black. For some reason, the Elimites want the town of Kaad destroyed.

This started me thinking, for Kaad is an old settlement and was once a proud city, back in the days of Carsepolis. Sargon claims to have lived in that ancient city, and it occurred to me that he may have had enemies in the Kaad of old. Sure enough, the local priests were able to show me the ruins of two old temples, dedicated to the ancient gods Ashra and Vuh, who are both brothers and enemies to Elim. Alas, the people of old Kaad fled when the armies of Chaos



overran Allansia, and there is no one there now who remembers the lore concerning these old deities. Sargon may not know that, or he may have some other reason for still fearing Kaad. Certainly he regards its destruction as central to his plans!

Yet it was in his attack on Kaad that Sargon over-reached himself. Perhaps he thought that no one would think to investigate the plague; but once I had done so, it was easy to trace it back to its magical source. I found a monastery, heavily fortified, hidden deep within the frigid expanses of the Icefinger Mountains. I have spoken to the eagles that dwell on those peaks and they have recently confirmed the results of my scrying. It is Sargon's lair! Yaztromo pauses for this to sink in, before continuing.

But there is more. I would not normally do this, for it is wearying in the extreme and fraught with all manner of dangers. I have looked into the future to see how we must act in the present. There is a prisoner in Sargon's dungeons. I know not who or what he is, but his aid will be vital to us in the coming struggle. We must act quickly, for any prisoner of Sargon's is likely to end up on the altar before too long. That, then, is your mission. Go there, free this person and find out what he knows or can do. Sargon must be stopped, for his master, Elim, comes from a time before the gods. Should he reassert his power, our gods, and our world which they made in their image, will be as nothing before him.

Take these two scrolls. One is a map I have made with the aid of the eagles of the Icefinger Mountains. The other bears

my seal and identifies you as my agents. Many people will recognize it and give you their aid: the citizens of Kaad, for example, who may yet be in danger and whom I would have you protect if you can.

'Oh, and if you should happen to run into a chap called Chadda Darkmane on your travels, would you please tell him to follow my advice and stop trying to do things his own way. I trust that you lot won't be so foolish!'

You all laugh at this last remark, for you know that Darkmane is the most hot-headed captain in the army of Salamonis. Yaztromo has the look of someone who would not take kindly to a refusal, although he was good enough to feed your horses something that restored their stamina quite miraculously.

And so it was that you undertook the journey to the Icefinger Mountains. It has been a long trek, but the end is in sight. Above you, atop the sheer walls of the cliff, are the dark ramparts of Sargon's lair. Yaztromo's map was as good as he said, and you know you have reached the right place, for above the forbidding walls flies a plain black flag. The Church of Elim has no holy symbol — only the cold, unwelcoming darkness of the void.



Problems?

There is no way the Heroes are going to refuse Yaztromo's mission. Any that do so will find that being turned into a fish and dropped into the Catfish River by Nicodemus is positively pleasurable compared to what Yaztromo can do to them. Besides, they brought Sargon back. It is their duty to get rid of him again, or die trying.

What they may want to do, however, is ask questions of the wizard. This is acceptable (not to mention common sense!), but you need to have some answers ready. Yaztromo will not give any more information about the actual mission because he doesn't know anything else, but here are a few responses that he can give the Heroes.

Regarding Elim, Ashra and Vuh — What little is known about these ancient deities can be found in the book *Titan*. Their names mean Dark, Light and Life; you can assume that their creeds revolve around the creation and worship of such absolutes.

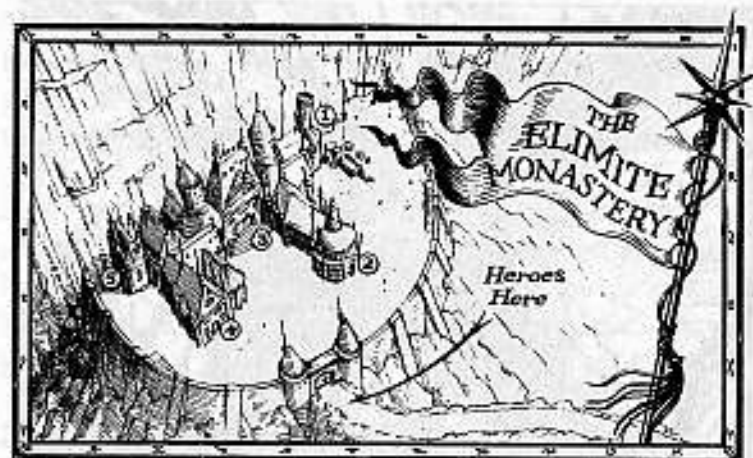
Regarding Sargon the Black — For the benefit of Heroes who were not around for the adventures in *Dungeoneer* and *Blacksand!*, Yaztromo can relate anything that Nicodemus would have known. Heroes who were on those expeditions, of course, may want to add their own comments.

Regarding ancient history – More details of the War against Chaos which led to the fall of the ancient Allansian capital of Carsepolis can be found in *Titan*. As you might expect, Yaztromo knows his history well.

Regarding the prisoner – Yaztromo has told all he knows. Seeing into the future is a notoriously imprecise art, even for someone as gifted in the magical arts as Gereth Yaztromo.

Regarding Kaad – Yaztromo can describe the town, its location and the local rulers. You will find all the relevant information in the *Location* and *Cast List* entries of the scenes set in Kaad.

Finally, if you need any more information about Yaztromo himself, or his tower on the edges of Darkwood, this too can be found in *Titan*.



Scene 1 – Sargon's Lair

Location

The Elimate monastery in the Icefinger Mountains.

The map shows the layout of the courtyard and the locations of the various doors. You should note, especially, whether the doors open inwards or outwards, and whether they are single or double doors.

Plot Summary

The Heroes arrive at the Elimate monastery, only to find that it is deserted. Well, almost: Sargon has left one guard – a Manticore!

Cast List

A large, hungry and very angry *Manticore*.

MANTICORE

SKILL 12 STAMINA 10
3 Attacks; Large claws and sting



The Manticore uses both its claws and its sting when fighting. After a successful hit, roll one dice. If it comes up 5 or 6, the hit is from the poison sting and the target Hero must lose 6 points of STAMINA. Otherwise roll for damage from the claws as normal. A *Test for Luck* may be used to avoid the sting, as might a successful *Dodge Special Skill* roll. The Poison spell can be used to cure the effects of the poison, but it cannot neutralize all of the poison in the Manticore's sting glands.

Because the monster is a prisoner in the monastery it does not have any treasure (the Elimites will have taken whatever it had, if anything). However, smart Heroes may think to remove the giant poison glands from the tail. A successful roll against SKILL (or, if anyone actually has something like a *Skinning* or *Leatherwork Lore Special Skill*, a successful roll against that!) is required to do this without spilling the poison. Once they return to a large town or city, the poison can be sold for 100 Gold Pieces. If the Heroes wish to use the poison themselves – which is rather un-Heroic, but perhaps just about acceptable if their game-developed characters allow it – there is enough for ten separate uses. Each use causes the victim to lose 6 STAMINA points.

Props

As with all fights in Advanced Fighting Fantasy games, you may find it useful to have some miniatures with which to control the fight, showing where everyone is at each point in the battle.

You might perhaps consider having your players climb a very high wall before they start their fight. This would certainly add a lot of realism to the action – but, to be honest, they are probably not that fit, are they? By the time they got over the wall – and finding one high enough to do the climb justice is another matter entirely! – they would be too puffed out to play the game!

Action!

Before starting, you should point out to the Heroes that the only pack-animals that could have got this far through the mountains would be goats. If they have horses and mules, they must have left them behind somewhere (probably at the last friendly village before they got high into the mountains).

1. The Climb

The first thing that the Heroes have to do is climb the walls of the monastery. These are 15 metres high, so three consecutive *Climb* rolls are required to reach the top. If the second roll fails, the Hero in question will fall more than 5 metres. If the third roll fails, he or she will fall more than 10 metres. Rules governing the effects of Falling can be found in *Dungeoneer* (page 187).

Sensible players will treat this climb with caution and try to avoid the effects of falling. Tying themselves together with a rope will help, as will using metal spikes to dig into the wall. The rules on Climbing are in *Dungeoneer* (page 179). The walls are very steep,

giving a *SKILL* modifier of -4, but using a rope and spikes will give modifiers of +4. You should also check what armour the Heroes are wearing, as this could mean more negative modifiers.

Wizardly Heroes may try to get up the easy way. A Flying spell will do very nicely, thank you, but Levitate is more problematical. Remember that levitated people cannot move backwards or forwards, only straight up and down. Because the wall slopes slightly, by the time the levitated person is level with the top of the wall, he or she will be more than one metre away from it and therefore unable to reach it on their own. Therefore, unless somebody is already at the summit to rope or otherwise grab the Hero, Levitation should only be used to peek over the walls. Bright ideas like sending someone else up first, or employing a grappling hook and a length of rope, should not be suggested by yourself; let the Heroes work this out, if they can.

Remember that, at this point, the Heroes probably do not know that the monastery is deserted. Have them make *Sneak* (or ordinary *SKILL*) rolls as well each time they climb. You should also make a point of describing the loud bangs and crashes that result if anyone falls. It helps to get the Heroes really worried right from the beginning!

2. The Manticore

The map shows the point at which the Heroes will reach the top of the wall. The Manticore has excellent senses of hearing and smell. It will know that someone

is coming long before they arrive, and will be hiding behind the cart in the courtyard. It will be patient, not attacking until someone reaches the bottom of the stairs. Normally the Heroes will be surprised, but they may test their *Awareness* (or regular *SKILL* if they do not have that) to see if they had time to reach for their weapons before being pounced on!

Manticores are intelligent creatures. This one will try to avoid getting surrounded by Heroes. Normally it would have its wings clipped or tied to prevent it from leaving the courtyard, so it will keep moving, always trying to fight as few people as possible.

Of course, the Heroes do not know that the Manticore cannot fly. If anyone has the idea of readying a bow to force it back down if it takes to the air, make a note to give that person a small experience bonus anyway.

Problems

Because the Heroes do not know what to expect, they may decide to send a scout in to look around first. A lone thief will not stand much of a chance against a Manticore, but you should not penalize the Heroes for doing something sensible, especially when you can have some fun instead. If you think that the Hero(es) in the courtyard stand no chance at all on their own, have the Manticore roar before pouncing and give them an opportunity to make a run for it!

This is where the five doors come in. Four of the doors are single, while door 3 is an ornate set of double

doors. All doors open outwards. The Manticore is too large to get through a single door, and it cannot pull doors that open towards it. Doors numbered 1 and 5 are locked – and you may be certain that there is not enough time for anyone to pick a lock while being pursued by an annoyed Manticore!

Once safely inside, the Hero may then want to come out through another door. The table below shows which doors lead to which other doors, and the minimum number of Attack Rounds needed to move from one to the next. If (as is more likely) the Hero will be stopping to check that he isn't going to run into hordes of heavily armed Elimites around the next corner, you should double the time taken.

From Door	To Door	Attack Rounds
1	2	2
1	3	3
1	4	5
1	5	4
2	3	2
2	4	4
2	5	5
3	4	2
3	5	3
4	5	2

With a bit of luck, an entertaining chase will result, with the nimble Hero dashing from door to door, dodging furiously each time the Manticore pounces at him or her.

It is possible that the Heroes will decide to move around on the battlements rather than head straight down the stairs. This would at first glance seem foolish, because then they would be in full view of anyone in the monastery at the time. In fact, however, it would help them, as of course there isn't anyone to see them and they would probably spot the hiding Manticore. The two gate-towers are abandoned; anyone entering them finds an empty room, spiral stairs leading to the other level, and another empty chamber.

If at any time the Heroes try to open the main gate from the inside, the following will apply. The gate is wooden, with a large wooden bar across it. A single Hero will need to roll against their *Strength Skill* (or *SKILL*) to lift the bar, and then again to move each of the gates. Two or more Heroes working together can manage it without needing to make a roll. Should the gate be opened while the Manticore is still alive, it will immediately make a dash for freedom. It is not a stupid creature, after all; those mountains are full of delicious goats that do not come in tin cans and do not fight back!



Turn to . . .

As soon as the Manticore has been defeated (or it has escaped), the Heroes will wish to explore the monastery. Turn directly to **Scene 2**.



Scene 2 – The Prisoner

Location

The ancient dungeons beneath the Elimate monastery, abandoned save for one very special guest.

Plot Summary

Much to the Heroes' surprise, the prisoner in the dungeons turns out to be a small Goblin called Gible. Hopefully the Heroes can restrain themselves from killing him outright, because he will soon prove every bit as useful as Yztromo promised.



Cast List

Giblet, a Goblin. Like all Goblins, he is thin and scrawny, and generally prone to being the most annoying creature the Heroes have ever encountered.

GIBLET SKILL 8 STAMINA 12 LUCK 13
Special Skills: Awareness (11), Dark Seeing (9),
 Goblin Lore (9), Pathfinding (10), Sneak (9)
 Social Scale 1 (around humans) or 5 (around Goblins)

Props

If Giblet is a player character, you might care to handcuff his player at the start of the scene – but don't lose the keys!

Action!

The Heroes search the monastery thoroughly, but they find little sign of life. Everyone seems to have packed up and gone.

There is no need to role-play through all of this – otherwise everyone will get very bored and frustrated. Besides, we haven't provided a map of the interior. Unless you fancy drawing one up and creating a few lowly Elimites who have been left behind to keep the place running, just tell the Heroes that they search everywhere and can't find anyone. That is, until . . .

Eventually, they reach the dungeons, where they discover the prisoner they seek. He is a small, scrawny-looking Goblin!

'Well, isn't that just my luck!' he says in annoyance, using fairly good Allansian for a Goblin. 'Rescued from those religious nutters, only to fall into the hands of a bunch of adventurers. Still, better to be run through by some glory-seeking oaf than get offered up in sacrifice to that Elim, whoever he is when he's at home. Come on, you guys, get on with it before I starve to death.'

Giblet has no expectations of getting out of this predicament alive. Indeed, he is so hungry that he would probably welcome anything in his belly, even a sword. Hopefully the Heroes will not be so daft as to kill him because, if they do, the adventure ends right here (as does the whole of Allansia's last chance of stopping Sargon!). Once Giblet realizes that he will not be killed out of hand, the Goblin will be happy to talk, although his initial plan will be to say just enough to get him out of the dungeon to a place from which he has a chance of escape.

The Heroes are certain to question Giblet closely. The direction the conversation takes will, of course, depend on them, but here are some of the answers that the Goblin can give.

Who is he?

'My given name is Giblet. And don't laugh; how would you like it if your mother had named you Honeycake?'

Why is he there?

'I got captured by the loonies who live here. They were

going to sacrifice me to their god, but the old High Priest said he would keep me until he ran out of human prisoners because I wasn't a fit offering. I ask you, and me the best Goblin scout this side of the Catfish River!'

How did he get captured?

'I work for King Grolik Fatnose of the Tanglewood Goblins – you know, the one who likes to call himself Bonebreaker, because of his fondness for bone marrow. He sent me up into the mountains because we had had word that the local Orc tribes were up to something here. I got careless – I don't expect big hairy Orcs to have human priests helping them. Huh!'

What did he manage to find out?

'They are working for this Sargon bloke. Both of the tribes. First time that the Fingers of Doom and the Mountain Daredevils have worked together in four generations. He must pay pretty well – or have got them really frightened.'

Where is everyone now?

'They've all gone off with the army. If you fancy being sacrificed, you could probably catch up with them. They have only been gone a day or so.'

Where are they going?

'To Kaad. Old Sargon hates those folks really bad, apparently. I feels sorry for 'em myself, for all the run-ins I've had with 'em myself in my time. Poor devils haven't a chance.'

Why is Kaad doomed?

'Hey, look, I'm the best Goblin scout hereabouts. I know the strengths of all the local armies. Kaad can muster about 200 armed humans, but their walls are in a terrible state. The Orc tribes between them muster about 500 warriors and, from what I saw on my way in here, old Sargon has at least 100 humans too! How many of them have got magic I don't know, but their big boss man is pretty hot stuff, I'll be bound.'

How long will it take the army to reach Kaad?

'Oh, four or five days, I guess. Depends on how hard Sargon drives 'em, of course. Armies can't move as quickly as a Goblin scout who knows all the short cuts, that's for sure.'

How quickly can Giblest get the Heroes to Kaad?

'Now that depends on how good you guys are out in the wilds and whether you are prepared to take the advice of a lowly Goblin like what I am. I reckon I could make it in four days easily, three if I really hurried. And that includes taking small detours to avoid being spotted by scouts from the army. Without a good guide, you'll either get captured by the army or get hopelessly lost.'

What can they do?

'Well now, you guys look like professional wizard-killers to me, but I don't fancy your chances of getting to him through the army. You'll want to try to defend the town, I reckon. Unless you got a wizard who can build walls overnight I reckon you should get help. Of course, the only other army

round here is old Bonebreaker's. There's about 200 of us, which would even things up a lot. We don't usually work with humans, of course, but we really hate those 'orrid mountain Orcs something rotten. If you let me out of here, I might just put in a good word for you.'

Problems

If the Heroes have any sense at all, they will realize that Giblest must be the prisoner mentioned by Yaztromo, and as a result they will be nice to him. They may not trust him fully, which is fair enough, but they will probably be prepared to work with him for the time being. You may need to remind them of Yaztromo's prophecy if it looks as if they have forgotten it.

Of course, if one or more of the Heroes is a Dwarf, even Yaztromo's recommendation may not be enough to stop him or her beating Giblest's brains to a pulp on first sight. However, there should be enough of the other characters around to save the little guy's neck. The Dwarf will just have to grumble a lot. If he thinks he's got problems now, just wait until later in the adventure . . .

Turn to . . .

The Heroes will decide either to head straight for Kaad or to trail the army. Either way, they will be heading out of the Icefinger Mountains. Go straight to **Scene 3**.





Scene 3 – A Wall of Ice

Location

A glacier high in the Icefinger Mountains.

Huge walls of black stone, streaked with snow-filled cracks, rise up on either side of the Heroes' narrow path. A steady fall of light snow gives the area a very scenic feel, but no picture could hope to describe the awful cold. At least here in the deep valley the Heroes are out of the worst of the biting wind. But they have to leave it now, and the only way out is up that wall of ice straight ahead! As the Heroes stare up at it, they may well remember that glaciers move. They may only manage a centimetre or two a year perhaps, but they do move. That makes them seem alive, somehow, even possessed of a malign intelligence. It is clear that the evil wall of ice wishes to fling them from its face and crush their limp bodies beneath its slowly advancing feet. That is, if the ever-present, sharp-eyed vultures slowly circling the nearby peaks don't get to them first.

Plot Summary

Our Heroes need to do some serious mountaineering.

Cast List

The Heroes, Gible the Goblin, and a lot of ice.

Props

It's *cold* up here! Open the windows and let in all that fresh air. If you want to, get the players to roll ice cubes instead of dice.

Action!

As mentioned in the last scene, Giblet will not want simply to retrace the Heroes' route back through the mountains. If he hasn't already been consulted, he will speak up now.

This is how his reasoning goes:

'Look, guys, the army is not that far ahead of you. They'll have scouts out, to the rear as well as in front. If nothing else, Sargon is always keen to capture potential sacrifices. If you carry on the way you are going, you are almost certain to be spotted. Even if you don't get caught, you are likely to alert Sargon to fact that you are after him. I'll bet he has some nasty spells he can use at a distance. I know some back routes through these mountains. Sure, I haven't used them in years, but mountains don't change much. They should prove much quicker too.'



Of course the back routes through the mountains are not always easy. The one that Giblet has chosen involves a small amount of climbing . . .

You should run this scene in the same way that you ran the climb up the walls of the monastery. The difference is that the glacier wall is 50 metres high! That means ten successful *Climb* rolls. There is no way that the Heroes should risk this without ropes, spikes and anything else they can think of.

There is a possibility of some very long falls here, which could easily kill a Hero. This should not happen if they take things carefully. If the climbers are roped together, anyone who falls will soon be stopped by the rope. As long as the rope is secured on spikes at regular intervals, or if the climbers are close together, no fall should be further than about 5 metres.

Of course, it is possible that when one Hero falls, he will drag the others off with him. When a fall occurs, you should ask the Heroes either side of the faller to make a roll against *Strength* (or plain *SKILL*) with a bonus of +2, to see if they can hang on. Good climbing practice is that only a single person moves at one time while the others wedge themselves firmly. Each person who falls will suffer a 5-metre fall, unless they all fall, in which case it is back down to the bottom.

This scene could be fairly boring if you don't handle it correctly. Don't simply say to the players something like, 'You have ten climb rolls to make.' That would be very dull. To start with, don't tell them how many rolls they will need. Just say vague things like, 'No, you still can't see the top!' or, 'It looks like there's still a long way to go, but you can't see clearly through the snow,' at least until the Heroes are near the top. Then you can start to sound a bit more optimistic.



You could also come up with a description for each stage of the climb. For example, 'You see a ledge, a few arm-lengths above you,' or, 'Your next problem is an overhang; you'll have to traverse right to avoid it.'

Something else you could do to spice things up is to make a secret *Strength* (or *SKILL*) roll for each Hero when he hammers in a spike. If the test failed, then the spike was not firm enough – and will come out if tested in a fall. This is unlikely to kill anyone, provided they have been sensible and put in lots of spikes. Above all, you must try to make it sound as if the Heroes are likely to plunge to their deaths at any moment – while ensuring that they just about make it safely to the top!



Problems

The Heroes may refuse to follow Gible's advice and seek their own route out of the mountains. This problem will occur in many scenes where a choice of direction is possible; for that reason, **Scene 13** has been designed to cope with just such a problem.

Stupid – or over-confident – players may try to make the climb unaided. They will need to be very good if they are going to make it. Gible, who knows a thing or two about mountains, can very quickly point out the error of their ways. Incidentally, if anyone points out that they seem to be going in the wrong direction (because the glacier is flowing south), remind them that their trail is not running in a straight line, but is twisting around the mountains to find a route that is passable.

What do you mean, they haven't got any ropes? We would have thought that a length of strong rope was a standard part of any adventurer's equipment. However did they get through the mountains in the first place? Never mind; Gible has some rope which he managed to scavenge from the monastery before he left. Everyone will just have to take it in turns to climb, and throw the rope back down to the climber following after using it.



Remember what was said in **Scene 1** about the use of a *Levitation* spell? A Hero could *Fly* to the top of a



glacier, but *Levitation* will only allow them to look around up there.

Please note that if a Hero does fall, he cannot *Test for Luck* to avoid injury. Gravity works. What he *can* do, though, is use his *LUCK* to grab on to something on the way down, and hope that he can hang on long enough to be rescued.

Turn to . . .

If the Heroes choose to set off in pursuit of Sargon's army, turn to **Scene 13**. Otherwise, once the Heroes are safely at the top of the glacier, turn to **Scene 4**.

Scene 4 – The Valley of the Wyrn

Location

A high valley in the Icefinger Mountains, many hours later. The action starts as the Heroes approach a small cave which lies in the valley wall above the path, a little way to the south.

This valley is nowhere near as terrifying as the previous one. The trail has risen up again, and peaks which had previously looked as if they were piercing the sky now seem almost climbable. Here the problems are the cold and the snow. The ground may appear to be flat enough, but in fact it is a series of sharp, jagged rocks, all seemingly tipped on edge, with the cracks in between filled with deep snow. One minute the Heroes' feet are balanced on a rocky ledge; the next they are up to their knees in a cold, wet, snowy quicksand. A

vicious wind whips around the peaks, flinging a mist of snow into everyone's face. Armour has become so cold that it would be madness to touch it with bare skin, and beards and moustaches are a forest of icicles.

Plot Summary

It is a hard choice. You take the easy route and you risk running into Sargon's army. You take the byways and you never know who might live there. Wyrms are not noted for their kindness to trespassers in their domain. Giblest has led the Heroes into a little-known pass through a valley between two mountains. He hasn't used it for several years, and he does not know that a Wym has taken up residence.

Cast List

A large Wym.

WYRM

SKILL 9

STAMINA 12

3 attacks; Very Large bite, breath

Once every third round, one of the Wym's attacks will be with its fearsome breath. Rearing up, using its wings for balance, it sends a blast of cold gases at its enemies. The gas will strike a chosen Hero and anyone directly behind him, for a distance of up to 5 metres. The Wym prefers to use the breath as often as possible, but it will take time for its body to manufacture a fresh blast of gas. Any Hero caught by the gas will instantly lose 5 STAMINA points, unless they can avoid it with a successful *Test for Luck* roll.

Unlike the Manticore's poison, the chemical glands in the Wym's body are not immediately useful. The gases are made anew in its body each time it uses the weapon. No alchemist has yet managed to reproduce the process in a laboratory; but the monster does have some treasure. At the back of the – very smelly – cave are 402 Gold Pieces and three gems worth 75 Gold Pieces each.

Props

Miniatures may prove useful in controlling the fight against the Wym. Don't bother trying to simulate the gassy breath; you'll only make a mess.

Action!

After the glacier, all goes well for several hours, until the Heroes are working their way along a narrow pass. Up ahead, they can see white smoke coming from the side of the pass. Wherever it touches the rock, it leaves a layer of frost.

Probably the first thing the Heroes will do is send someone forward to scout out the area. Have him or her make a successful roll against *Scout*, or *Sneak* and *Hide* Special Skills (or plain SKILL). If the roll succeeds, he or she can report back that there is a cave and it is occupied by a Wym. If he or she fails either test, everyone will know what's going on because the Wym will have emerged and be after the scout!

If the scout is successful, the Heroes may try to avoid combat by climbing above the cave and back down on

the far side. Have each of them make two *Climb* and two *Sneak* rolls (one for climbing up, the other for coming down again). Failing the *Climb* means that a Hero has slip down a metre or so, making a fearful racket. The Wyrms will be out immediately. Failing the *Sneak* roll means that a foot has dislodged a stone, which rattles down the mountain. If the Hero thinks of it, allow a *Test for Luck* to see whether the Wyrms ignores the noise.

Very brave (well, all right, stupid) Heroes may try to sneak up to the cave and tackle the Wyrms in its lair. Unfortunately the cave is very narrow and only one person can fight it at a time. Even less fortunately, the Wyrms's breath has a range of 5 metres. Any Heroes standing outside the cave who are in a position to see what is going on inside are also likely to get enveloped in the breath. Whoops!



Problems

It is important that Giblet does not get killed here, otherwise the Heroes will not be able to recruit the assistance of the Goblin army. However, this does not mean that he can't get hurt. Just keep an eye on how much damage he is taking and, if necessary, have the Wyrms switch targets (or fiddle the damage rolls).

The Heroes may again refuse to follow Giblet's advice; in this event, use **Scene 13** if necessary.

Turn to . . .

It is now the end of the first day of the journey. The Heroes can push ahead for an hour, before making camp in the foothills of the Icefinger Mountains. It is a good idea to get their schedule for watches sorted out now, even though nothing is going to attack them this night. After all, it will not be much of a surprise when they are attacked during the night if you ask them to prepare a watch rota only on the night they are attacked!

Tell the Heroes that the night eventually passes without incident, then turn to **Scene 5**.





Scene 5 – Into the Swamps

Location

The vast, damp swamplands to the north of Kaad.

These northern swamps are nothing like the steamy, crocodile-infested swamplands of southern Allansia, the Silur Cha. Some species are common to both areas, and both are undeniably wet, but there the similarity ends. The mouth of the River Kok is a giant salt marsh, full of huge reed beds and populated with enormous flocks of wading birds. There are no trees to speak of, but often the reeds rise well above the height of a man. When visibility is poor it is the fault of sea mists, not steam rising from the water. Even in summer, the dampness and the northerly clime keep this land chilly.

The weather and water would suffice to keep most sensible people away unless they were hunting birds. But such environmental concerns are trivial compared to the main danger of the region: a vicious, bloodthirsty creature that knows no fear and no mercy – the mosquito.

Plot Summary

The Heroes discover that heavy armour and squidgy swamps do not go well together.

The paths through the swamps are treacherous, often shifting from year to year as a result of winter storms and the rise and fall of the water level. Giblest does his best to lead the Heroes safely and is quite happy to take the lead – but where he goes, a man in heavy armour cannot always follow.

Cast List

More mosquitoes than you could imagine, let alone count.

Props

A swarm of real mosquitoes might be a little difficult to come by and, anyway, would probably annoy the neighbours. Don't worry: if you talk enough about how often the Heroes are being bitten, and make them slap the insects off and scratch imaginary bites, they will soon start to get very itchy and irritated indeed.

Action!

Once out of the mountains, the Heroes need to make their way towards Kaad. Unfortunately the land between them and the River Kok is largely open. There is no way they can travel across it without being seen. Giblest will recommend that the party skirt the edge of the marshes at the mouth of the river. It is a bit of a long way around, but a small group will travel a lot more quickly than an army. Yes, of course Giblest knows his way through the swamps. After all, he is the best Goblin scout around. Isn't he?

It is important that you get the Heroes to specify a single-file march order for the trip through the swamps. The safe paths are narrow and Giblest will suggest that he goes in the lead, with the Heroes in a line behind him, wherever possible treading where he treads. Of course the Heroes may not trust him and may insist on another leader or a different formation. Any Hero who is finding his or her own path rather than following

someone else will certainly need to make successful rolls to keep to a safe path.

One of the golden rules about moving through a dangerous swamp is to have a long stick (a spear, perhaps?) with which to prod any dubious-looking ground up ahead to ensure that it is firm. Giblest – or any of the Heroes who are finding a path – can do this using his *Awareness* Special Skill. The Goblin knows that he has to do this and will cut a branch from a tree before entering the swamps if he is allowed to lead. If the Heroes don't let him lead, he will be more than happy to let the Heroes fall in a few times.

Failing to find the path while using a stick does no harm unless the Hero involved fumbles (rolls a double-6); he just has to go back a little way and try again. If he fumbles the roll, or if he was just testing for a path with his feet, he has fallen into a hole. A successful *Swim* roll is necessary to get back on to firm ground. Also bear in mind that the Hero is now thoroughly covered in rank, foul-smelling mud (please do *not* use any props to simulate this). You should make a great deal out of how filthy and smelly the Hero is; with any luck, the others will laugh at him so much that he will get mad and try to push one of the others in too.

The other problem with marshes is that, even when following the safest paths, heavy people tend to sink. Check the Carrying rules in *Dungeoneer* (page 178). If any Hero is carrying a Heavy or Very Heavy weight, he will find himself sinking. Each time the leader tests

to find the path, any Hero who is sinking has to make a *Strength* roll to avoid getting stuck. If he falls at any point, he has to keep repeating the roll. At each repeat, reduce his effective strength by 2 points. If this reaches zero or less, he is stuck fast and someone else will have to pull him out using another *Strength* roll. If the other person fails the roll, he too is stuck and . . . well, you can imagine the rest. Note that several Heroes can combine to haul out a fellow adventurer.

One other point: when a Hero makes a successful roll to extract himself, his foot comes out in a great hurry. There's a chance that the momentum of this will simply send him flying backwards into the swamp behind him – make a plain *SKILL* roll to avoid this, at +2 (a Special Skill like *Acrobatics* may help a Hero keep his balance). If this fails, the Hero finds himself flat on his back once more and the whole procedure starts again.

Smart Heroes may decide to remove some of their armour and pass it to lighter colleagues. This is sensible, and the weights can be adjusted accordingly. Unfortunately, there is no room in backpacks for armour. It is heavy stuff and will have to be carried. Any Hero carrying armour has his hands full and cannot use a stick to test for a path. Furthermore, should he fall in, he must make a *SKILL* roll to avoid dropping the carried armour into the slime. Anything that falls into the swamp is lost without trace.

We recommend about five turns of slogging through the swamp, but you can adjust this, according to how

well things are going. If the Heroes are coping well, you might carry on a bit longer in the hope that one will get a bad roll and fall in. (Heck, if they're breezing through all this without incident, you might even want to fling a random swamp-dwelling monster at them!) If everything goes wrong on turn one, just let them get themselves sorted out, and then go on to something less frustrating.

Problems

Uh-oh! That wizard with the *Levitate* spell is at it again. Oh, go on then; this time, the spell is actually useful. It will keep a Hero, or their baggage, out of the swamp, providing they are pushed along by another Hero. The other problem with the spell is that it lasts for only five minutes. It will have to be cast again each time a new round of *SKILL* rolls is called for.

Turn to . . .

Just when the Heroes are least expecting it, dive into **Scene 6**.

Scene 6 – The Mud Thickens

Location

Still in the horrible swamps.

This part of the swamp is fairly open, but the mud is thick and deep. Finding a path is a nerve-racking exercise, as one wrong step can leave you up to your waist in thick, black, salty ooze.



Plot Summary

Not all the mud in a swamp is as lifeless as it seems; sometimes it is a group of Marsh Wraiths.

Cast List

The Marsh Wraiths: two per Hero, plus two for Gible.

MARSH WRAITH SKILL 7 STAMINA 5

Note that Marsh Wraiths always inflict 1 STAMINA point of damage (except in the event of a Mighty Blow).

Props

This is a very messy scene. You can use real mud if you want to, but don't blame us if you get into serious trouble at home.

Action!

Detecting a lurking Marsh Wraith is almost impossible, so you should reduce everyone's *Awareness* (if possessed) by 2 points when testing to see if they spot the wraiths coming. Heroes who fail such a roll, or who are unable to make it, will be surprised, so the Marsh Wraiths each get a free hit. The creatures simply plop up out of the mud next to the Heroes, so anyone could get struck.



The Heroes will want to draw weapons in a hurry. Is anyone carrying armour? What does he do with it? There is nowhere to put it down safely – remember what happens to things that get dropped in the swamp!



There are a few additional rules to bear in mind during this fight, because of the awkward conditions. First, fumbles can be much more serious. If a Hero drops his weapon, well, it is gone. (That is, unless the Hero has learnt to strap the weapon to his wrist with a leather thong – and has stated as much before the start of this adventure!) Even worse, if a Hero fumbles, he may well fall into the swamp. Use the rules given in Scene 5 for this eventuality, but allow a SKILL or LUCK test to try to avoid doing so.



The other note concerns full-face helmets. These have very narrow eye-slits; this means that, if a splattery Marsh Wraith hits it, the Hero inside won't be able to

see (2 in 6 chance after a successful hit) and must spend the next Attack Round removing the helmet, allowing the Wraith a free hit and once more bringing up the possibility of the helmet being lost in the swampy depths.

Problems

So your Heroes can't cope with a bunch of Marsh Wraiths? Nah, we don't believe you!

Of course, there is always the possibility that one of the Marsh Wraiths rolls a double-6. In such an event, the 'mortally wounded' Hero will fall into the swamp and start to drown! The next Attack Round after the Hero falls in, check out the Drowning rules in *Dungeoneer* (page 185), and remember that a mortally wounded Hero can neither breathe nor swim. The same problem applies to any Hero reduced to zero STAMINA (unconsciousness) by normal means. If a friend doesn't pull him out fast, he will be dead. To be scrupulously



fair, tell everyone what is going on as the stricken Hero slides into the mud...



Turn to...

If you didn't get anyone falling in the swamp in either this scene or the previous one, you may care to repeat Scene 5 for their delectation. After all, it's a big swamp and there is still a long way to go. On the other hand, if you and the Heroes have had quite enough of falling into this smelly, slimy quagmire, turn straight to **Scene 7**.



Scene 7 – A Meeting

Location

Somewhere in the middle of the swamp.

As this scene opens, the Heroes are in a particularly dense reed bed. The reeds rise to a height of around three metres, and they are so thick that no one can see much further than that distance ahead of them. Fortunately, the footing is fairly firm, although the Heroes are continually wading through about thirty centimetres of water. Every movement the Heroes make causes a wave to flow through the reeds. No one could fail to notice their passage – though, equally, they would doubtless see any large animal approaching.

Plot Summary

The Heroes stumble upon a tribe of primitive humans living in the swamp. Much to their surprise and delight, these people turn out to be worshippers of Ashra and Vuh! What a turn-up!

Cast List

Swamp men are ordinary humans; they just dress funny. Everything they have is obtained from something in the swamp. Their clothes are made from the hides of swamp deer and other creatures. Their armour is made by sewing layers of reed stalks on to these garments. Their jewellery is made from reeds and they paint themselves with coloured mud.





In this scene, the Heroes will meet:

20 *Swamp Warriors*:

SWAMP WARRIOR

SKILL 8

STAMINA 10

Social Scale 4

Special Skill: Swamp Lore (10)

Spear

Elgon, the tribe's foremost warrior:

ELGON

SKILL 10

STAMINA 20

Social Scale 6

Special Skills: Spear (12), Swamp Lore (12)

Props

You may like to try dressing up as a Swamp Warrior, see the illustration for details. Just leave yourself plenty of time to wash off all that mud afterwards.

Action!

All of a sudden there is a movement in the reeds. Human figures rise up as if from nowhere: they have spears and are bizarrely dressed. There are lots of them, but how they managed to get so close to the Heroes without setting up waves and disturbing the reeds is a complete mystery. You should describe how fearsome and barbaric they look.

After a dramatic pause – just long enough to allow the Heroes to do something really stupid – one of the newcomers speaks, in thickly accented Allansian.

'Greetings, travellers. I trust that you enter our lands in peace. I warn you that those who do not never leave them again.'

Being surrounded by a large group of armed men, even if they have turned out to be human, may make the Heroes suspicious. However, they have no reason to be other than peaceable. If they reply in a friendly vein, the stranger will do likewise:



'It is a pleasure to see friendly outsiders in the swamp. I am Elgon. Please do us the honour of visiting our village and telling us tales of the World Outside.'



Elgon can hold out the promise of a good meal and perhaps even a warm bath: very tempting indeed. And once the Heroes start asking a few questions, it should become obvious to them that these swamp people are very important.

Giblet knows very little about these people. He had heard tell that there are men living in the swamps, but whether there was a real village or just a bunch of outlaws and desperadoes, he has no idea. Elgon, however, can provide a reasonable account of his people's history – if asked, that is.

'We are from the village of Ekaad. Our legends say that our forefathers fled into the swamps many, many seasons ago, when Chaos threatened the land and dark creatures overran the city where we then dwelt. Some of us still hope to return to the World Outside, but I am not so sure. We have grown used to the swamps and we are at home here. But you should not take that to mean that we have sunk into barbarism. We are still men, and we pride ourselves on our learning and our loyalty to the gods.'

Elgon is not sure of the name of the city his people came from, but he says that the priests of his village would know. If asked which gods his people worship, he will reply:



'The gods of our village are Ashra and Vuh, the Light and Life of the World. May they be praised.'

Hopefully the Heroes will be on the ball and will recognize these names. Should they happen to mention Elim, all the swamp men will go very quiet and remain that way for a while. The Elgon will speak again:

'You talk of the Great Enemy. The Dweller in Darkness who seeks to return all to the Primal Chaos. Even to utter his accursed name can cause the worst of bad fortune to befall all of us. Do not speak of this again, save to Zune, our High Priest.'

The swamp men will not be overly keen on taking Giblet with them, but if the Heroes speak up on his behalf – or perhaps if they pretend he is their prisoner – the swamp men will agree to let him accompany them.

Problems

What happens if the Heroes are trigger-happy and start fighting before Elgon has had a chance to speak? If this happens, you will have to change the plot a little, in order to make them realize that they need to talk. First Elgon will try to stop the fighting, thus:

'Please, wait! We do not wish to fight you. Our priests have told us to seek out men from the World Outside who are travelling these paths through the swamp. You must be those travellers.'

If this does not halt the fighting, Elgon will offer to settle the matter in single combat with any one of the Heroes. It should be an interesting fight. No fighter worth the name of Hero could refuse an offer of such a duel, and the arrangements for it should give plenty of opportunity for talk, during which the conversations previously given could take place. Elgon behaves honourably and fairly throughout the contest, which it is to be hoped, convince the Heroes that he is a good guy.

Note that we introduced the idea of Zune expecting the Heroes only if they refuse to come to him. If they are happy to go to the village with Elgon, Zune is most definitely *not* expecting them, and it will then be up to the Heroes to persuade him to help them.

Turn to . . .

When the Heroes finally agree to go to the village, turn to **Scene 8**.





Scene 8 – Dwellers in the Damp

Location

A village in the swamp.

The village of the swamp people is built in a clearing in the reed beds. There is no dry land, just open water in which float a variety of reed houseboats. Possibly they are somehow anchored, for there seems to be some sort of organization to the village: the largest boats are in the centre, and the outer ones have clearly been designed as some sort of floating wall.

In general the boats consist of a flat raft, in the centre of which is a circular or oval hut with a conical roof. In the inner boats, the swamp people lounge on the rafts, fishing, sewing or talking with friends. The wall boats have the hut built right against the outer edge of the raft. Nets are hung between most of the wall boats, preventing anyone from swimming or sailing between them and channelling potential attackers into a single main waterway. As the Heroes approach, every small boy in sight leaps into the hide boat moored to his raft and dashes to be the first to offer the strangers a lift to the village.

Plot Summary

The Heroes make friends with the leaders of the swamp folk and discover that they are the original inhabitants of Kaad. The swamp people pledge their support in the fight against Sargon.

Cast List

The tribe of the swamp men numbers some 500 people, although only 150 of these are warriors. The rest are children or old people. The Heroes will get to know two swamp people in particular:

Chief Telad, the leader of the tribe:

CHIEF TELAD SKILL 9 STAMINA 10
Special Skills: Etiquette (12), Swamp Lore (12),
 Social Scale 8 *Bargain (12), Spear (10)*
Swear

Zune, the high priest:

ZUNE	SKILL 10	STAMINA 8
	<i>Special Skill: Magic (12): spells: Bless, Bravery, Holy Command, Stamina, Ward, Counter-Spell,</i>	
Social Scale 7	<i>Most Blessed, Consecrate, All Heal</i>	

Provs

An important object in this scene, and later in the story too, is the Staff of Ashra. This is a long wooden pole with a glowing crystal embedded in the top. Something to represent this would be very useful, although we obviously don't expect you to reproduce the ornate gold setting for the crystal, nor the fabulous crystal itself.

Action!

When Elgon brings the Heroes back to the village, there is great excitement. The swamp people have not

seen folk from the World Outside for three years, and then it was a bunch of hopelessly lost, shipwrecked pirates whom they had to kill. A feast is quickly organized and the Heroes are given a chance to wash the mud off before being presented to the chief and high priest.

If you had to use the ruse of Zune's prediction to get the Heroes to come here, the excitement in the village will be even greater, and the feast preparations well under way. The swamp people all believe that the Heroes have been sent by the gods to lead them back to their home city.

Sooner or later, Zune is going to have to tell the history of the swamp folk. This is how it goes:

'Generations past, our people dwelt in a fair city on dry land to the east of the swamplands. In that time, a great darkness came upon the world. The Enemy, who seeks to return all to Primal Chaos, raised up a legion of evil creatures and undead and led them against our land. Our city, although great to us, was small in the world and cut off from the capital of our King. The armies of the enemy swept down upon our city and we were forced to flee into the swamp. For thirty seasons we had no idea what had happened to the World Outside. We were afraid to send out scouts lest the Enemy had won and was even then searching for us. Then, at last, we got word that the forces of the Enemy were defeated, and we were glad. But we also learnt that new people were living in our city and we were sore afraid to return home, lest we should not be welcomed. Now

many years have passed, and there is no one left alive who remembers how that city looked or where his family once lived. We are happy and healthy here in our watery domain, but we have kept our history – and one day we hope that our people will see their ancient home once more.'

Those of you familiar with the history of Allansia will know that Elim is not normally blamed for the incursion of Chaos across the continent. Yet Zune clearly believes what he says. Perhaps he is right; who are we to say otherwise? Heroes with a very high World Lore Special Skill score may know the official story as given in Titan, but they will not be able to persuade Zune that he is wrong.

Mention of Elim will initially bring the same response as the party got from Elgon in the previous scene. If the Heroes explain to Zune about Sargon, he will be most concerned.

'Yes, yes, you speak the truth! That is the name. He is the chief servant of the Enemy. His name is recorded in our histories, bedecked with shame and loathing. He must be stopped before he brings unutterable darkness upon the world once more!'

The Heroes may have some suspicions about the nature of the swamp people's home city by now. If asked, Zune can confirm this.

'Our home was called Kaad. That is why we call our village Ekaad, or "Kaad in exile". Do you know of the place?

Have you been there? What does it look like? Who dwells there now?'

Sooner or later the Heroes will get around to asking for help to defend Kaad from Sargon. The swamp people are generally sympathetic, but Chief Telad will not go to war without some certainty that his people will be able to survive the battle.

'We are simple folk these days,' he says. 'We know nothing of the lands outside the swamp. We have no fine armour such as your warriors wear. What use would we be against the hordes of the Enemy?'

The Heroes may care to point out that a large proportion of Sargon's army is made up of Orcs who are not themselves noted for the quality of their armour.

Zune also needs convincing. He is suspicious of sorcerers, and at any mention of Yaztromo – or if any spellcaster with the party starts to demonstrate his or her abilities – he will react badly.

'Our histories tell us that sorcerers are evil men, bound in the service of Chaos. Why should we trust people who follow the black Arts?'

Telad is also worried by any mention of gods or deities other than Ashra and Vuh, but Zune knows that other gods are worshipped.

'Our histories tell us that the King of the land in the time of

Darkness worshipped young gods and turned his back on the ways of the Old Ones. Perhaps this is why Darkness fell upon him and upon the face of the land. Yet it seems that these young gods triumphed in the end. Perhaps there is some merit to them.'

In a nutshell, the Heroes need to prove that they are people of good character and that their cause is just. The obvious way to do this is to offer to submit themselves to any test that Zune might suggest. He does indeed have a test, and he brings forth the mysterious staff (see *Props*, above).

'This staff was kept in the temple of Ashra in Kaad as was. Our ancestors brought it with them when they fled. I do not know the full extent of its powers, but I do know that the servants of the Enemy cannot touch the crystal and live!'

Naturally the staff does no harm to the Heroes (nor to Giblet, though you should test him last to allow the Heroes time to worry about whether Goblins are perhaps intrinsically evil). If they are especially pious characters, the crystal may even glow warmly in their hands. The swamp people are overjoyed when the test turns out well, and promise to do everything they can to help.

Chief Telad speaks. *'It is clear that we should do everything in our power to aid you. Our ancient home is under threat from the Enemy and we must come to its aid. We can muster some 150 armed warriors to help in the struggle, but*

we will require a day or so to organize ourselves. Wait with us if you can, but if you need to hurry ahead to warn the people of Kaad I will send Elgon with you to speak on our behalf.'

Turn to . . .

The Heroes do, of course, have to leave in a hurry. Giblet has promised them the aid of his people, and they have no idea how close Sargon's army is to Kaad. The swamp people have small boats made of reeds and swamp deer hide which they can use to ferry the party to the southern edge of the swamp. Turn to **Scene 9**.

Scene 9 – Into Tanglewood

Location

The forest to the north of Kaad.

Tanglewood is every bit as dark and gloomy as Darkwood itself. The trees are dense, mainly deciduous, and covered in moss, ivy and fungi. Some paths exist, perhaps kept open by the passage of the forest's inhabitants, but for the most part the undergrowth is just as dense as the leaf canopy. The profusion of bushes clearly gets little sunlight in summer when the trees are in leaf. Perhaps they grow mainly in the winter, or maybe gain their sustenance in some other way . . .

Plot Summary

Giblet knows his home forest like the back of his hand. One of the things he knows is that it is not always a safe place to be. He is dead right.



Cast List

A large amount of *Strangle Weed*:

STRANGLE WEED SKILL 8 STAMINA 26

As many Attacks as there are Heroes (including Giblet and Elgon)

Once the Strangle Weed has made a successful Attack Strength roll to hit a Hero, it does 1 STAMINA point of damage per Attack Round. As fast as the victims cut through one creeper, two more wrap round them. They cannot get free until the Strangle Weed is dead. Unlike the usual rule, a Mighty Blow from Strangle Weed does not cause a mortal wound. Instead, the victim is held fast with his arms bound at his side. In such a position he is as good as dead, for the Strangle Weed will continue to take its 1 STAMINA point per round. The only means of escape is for someone to cut the victim free or for him to cast a spell that he can use on the plant.

Props

If you have any house plants handy, have them around the room during the game. When you get to this scene, point them out to the players. Remind them that they are surrounded by greenery. Ask them if they know what plants eat, or how to tell if one is hungry.



Action!

The Heroes, with Gible and Elgon in tow, arrive at the borders of Tanglewood in the late afternoon. Elgon is a little nervous.

'This is a great adventure for me, my friends. My mother and father lived all their lives in the swamp, and I had never set foot outside it until today. I have seen trees from a distance before, but they seem much bigger close up.'



'Huh, it ain't the trees that's the problem,' mutters Gible. 'It's what hides in them, ready to drop on you and have you for supper. Trees are friendly. Well, most of the time anyway. Bushes, on the other hand . . . Well, this place ain't called Tanglewood for no reason. We got more Strangle Weed here than we got grass. Just mind you don't step on any creepers or you'll —'



The moment he says this, have each Hero make an *Awareness* (or *SKILL*) roll to see whether he has stepped in any Strangle Weed. If he has, it will immediately grab him and attack. Any other Hero who has gone to the aid of someone who is caught will also get caught. The Strangle Weed plant can catch as many Heroes at once as it likes (it's a very large specimen), and each one will suffer the 1 point of damage per Attack Round. However, all the damage done by each Hero will affect the plant, so this battle shouldn't last too long.

Problems

If all the Heroes spot the Strangle Weed (by making a successful roll), tell them that they have travelled deeper into the forest, then make another roll. You can keep on doing this for as long as the tension remains high.

Turn to . . .

Night falls on Tanglewood, and it is time to make camp. Turn to **Scene 10**.





Scene 10 – Night of the Wolves

Location

Tanglewood by night. Spooky.

As darkness falls, the shadows of the trees begin to take on a menacing aspect. There is little wind in the depths of the forest, but the leaf canopy moves, and with it the holes through which the full moonlight penetrates the gloom. Patches of light and darkness shift randomly as the Heroes strain to see, and the confusion is made all the worse by the constant flitting of the bats.

Plot Summary

The Heroes' sleep is disturbed by a very hungry wolf pack.

Cast List

A pack of *Wolves*, one per person present:

WOLF

SKILL 7

STAMINA 6

Large bite

Props

It's at about this time that you need to arrange for next door's pet Alsatian to wander into the room and slaver greedily all over the players. You know he just wants to give them a friendly lick, but they may not be so convinced.

Some miniatures, or a brief sketch of the glade on a piece of scrap paper, will prove useful in showing exactly where everyone is during the fight.



Action!

Before the main action begins, you need to check two things with your players. First, ask them if they are posting watches during the night and, if so, who is on which watch (and how they know when to switch over). Secondly, ask all the Heroes whether they are sleeping in their armour.



Roll dice to determine when the attack comes. The Hero(es) on watch will need a successful *Awareness* roll (made secretly by the Director) to detect the approaching wolves; otherwise they are surprised. Characters who slept in their armour will be very stiff from their uncomfortable night; they must fight the first three

rounds with their Attack Strength at -2 ; however, they will be protected for up to 2 points of damage from a wolf's surprise bite.

Problems

The greatest danger to the Heroes here is if one of the wolves gets to him before he can wake up and defend himself. If this happens, allow the Hero an *Awareness* roll to see whether the wolf's hot breath on his face will wake him. If it does not, the first attack by the wolf, which hits automatically, certainly will! There is nothing like finding a wolf's teeth in your neck to get a sleepyhead up and moving.

Turn to . . .

After the attack has been repulsed, the rest of the night passes without further event. Turn to **Scene 11**.





Scene 11 – The Troll Bridge

Location

Early morning. A small stream in a narrow but deep cutting blocks the path through the woods. The only way across is by the moss-covered trunk of a large tree which has been felled so as to cross the chasm. Two metres or so below it is the black, algae-choked water.

No other crossing point is visible up- or downstream although, with a bit of rope and a lot of patience, one could probably lasso a branch on the far side and swing across. The cutting is too wide for all but the most athletic and unencumbered to jump, and the sides are far too steep to risk scrambling down without getting a soaking.

Plot Summary

Do you remember the scene in which Robin Hood and Little John first meet each other? If so, this one should be easy for you to visualize.

Cast List

Stomp the Troll – and what an enormous great brute he is, too! By the way, he has 32 Gold Pieces hidden in a hollow tree on the far bank; Giblet knows he should have some money stashed away somewhere, but he does not know where the Troll keeps it.

STOMP
Social Scale 1

SKILL 10

STAMINA 12
2 Attacks; club

Props

None, unless you fancy fighting this out on a bench using pillows (we don't recommend this).

Action!

As the Heroes approach the log bridge, a large Troll appears at the far end.

'This is my bridge!' he roars. 'If you want to cross, the fee is two gold 'uns each. If you can't afford it, I let anyone who can defeat me in a single combat cross for free!'

Giblet replies at once. *'Hey, Stomp, old pal, old friend. It's me, Giblet. I got credit, remember? You said that last Orc brain I brung you was worth three free passes.'*

'Umm, yeah, mmm, delicious. But you used one of them, a few weeks back, going the other way, 'member? 'Sides, you got more'n three pals. They all has to pay. By the way, Giblet, you sure are keeping terrible company these days!'

For reasons which will soon become clear, Giblet needs one good warrior to be fit and healthy in the next scene. That Hero must be male, not a Dwarf or Elf, and will probably be the strongest Hero in the party. That is just the sort of character who will want to prove himself against Stomp, but if that Hero speaks up, Giblet will whisper urgently to him.

'Hey, shush! Everyone knows you could make mincemeat of him. But he might just hurt you, and we'll need you fit for

when we get to the village. Let one of the others have a go; this one isn't worth your trouble, really he ain't.'

On the other hand, of course, if there is a Dwarf present, he or she and Giblet will probably have been needling each other ever since they met. Giblet will not be able to resist the opportunity to get the Dwarf into trouble here.

'Hey Stomp, old pal, my stumpy-legged friend here says he is a famous Troll-killer. Has 'em for breakfast, he says. I'll just bet he's itching to have a go at yer; ain't you, stumpy?'

One way or another, one of the Heroes will be chosen to fight the Troll.

Now it may well be that the Heroes do have only one really tough fighter. Fortunately, there are other ways of winning this fight. The combat will take place on the tree trunk, over the middle of the chasm. Everything runs as normal, except for two special rules:

(1) If either combatant fumbles (with a double-1), he falls off. The Hero may *Test for Luck* (or check against an appropriate Special Skill, if possessed); the Troll has no LUCK to check against.



(2) If Stomp would have hit, but the Hero makes a successful *Dodge* roll, Stomp must succeed a *Test for Skill* to avoid falling off.

Don't tell the Heroes about these two special rules, but as soon as the *Dodge* rule comes into play you should describe what happens.

You dodge nimbly under the Troll's blow. He is caught by surprise at your quick move and sways wildly to keep his balance.

Either the Troll fails the roll and falls off, or the Hero will have got the message and can try the same trick again.

If the Hero falls off, he must make a successful *Swim* roll to reach the bank; he may make as many as he needs, but each time he fails he must check for Drowning (see *Dungeoneer*, page 185). Another Hero may jump in to try to save the Hero. His *Swim* roll must be made at -2 because of having to drag a frightened, struggling person to shore. Now someone else must fight Stomp.

Problems

It is possible that the Heroes may cheat and use magic to get them across. If they try this disgusting, cowardly, thoroughly underhand behaviour, Elgon will speak up:

'Sirs, wait. This creature may be a lowly, foul-smelling brigand, but his challenge is an honourable one. I am willing to fight him.'

This should shame the Heroes into doing the right and proper thing. If necessary, have Elgon fight the Troll and describe in glowing detail how the nimble, clever, handsome swamp man makes the Troll look foolish and neatly tips him into the stream.



What do you mean, they offered to pay the crossing fee? What sort of Heroes are they? Mice? Accountants?

Turn to . . .

As soon as the Troll ends up in the stream, that is the cue for all the Heroes to rush across the bridge and away into the depths of the forest. Turn to **Scene 12**.





Scene 12 – King of the Goblins

Location

The village of the Tanglewood Goblins. Here is a description, but don't read it out to the players yet, for the Heroes haven't quite arrived on the scene.

The Goblins live in a large glade in the middle of the forest. They do not have homes as such, but the trees here are very old, and many are either hollow or have holes dug under their roots. Perhaps some of the holes lead down into caves.

As the Heroes approach, many Goblins are sitting around, eating or scavenging in the bushes for food. Some of them are picking fleas off each other and eating them. Others are digging for ants and worms to feast upon. Small Goblins run everywhere, chasing one another and playing 'Who's afraid of the Big Bad Troll'. The smell is revolting.

In the centre of the glade is a small table, the only furniture in sight. Behind it, a large, fat Goblin is slumped against a tree-stump; he is guzzling down ale and chewing lazily on what looks very much like an uncooked chicken carcass. From the amount of space and luxury he is allowed, this can only be Grolik Fatnose, the Goblin King.

Plot Summary

The Heroes arrive at Gible's home and one of the them bids to become the new chief of the tribe.



Cast List

Grolik Fatnose, the Goblin King:

GROLIK	SKILL 7	STAMINA 15
<i>Special Skills: Sword (10), Con (10), Bargain (10),</i>		
Social Scale 8	<i>Awareness (9), Darksee (8)</i>	
	<i>Sword</i>	

Very many ugly, smelly, disgusting Goblins. The Goblin tribe can muster 200 warriors, although only about 150 are in the village at the moment. This includes most of the females, who are often more vicious than their menfolk. One Goblin in every ten warriors is a captain and has higher skills. Another 50 or so elders and children would join the fight if necessary, but they are less tough.

GOBLIN CAPTAIN	SKILL 7	STAMINA 8
Social Scale 5	<i>Sword</i>	

GOBLIN WARRIOR	SKILL 5	STAMINA 5
Social Scale 3	<i>Club</i>	

GOBLIN ELDER/CHILD	SKILL 4	STAMINA 3
Social Scale 2/1	<i>Club or Rock</i>	

Props

For this scene, a few props are all but essential. You will need a copy of the script for the Challenge, written out very clearly. You will also need a mug of drink, preferably something horrible like a mixture of hot lime juice and cold raspberry squash, or cola and cold tea. Finally, you will need a long, thin piece of wood that neither you – nor anybody else! – minds getting broken.

Action!

Shortly after crossing the Troll bridge, Gibleet calls a halt and explains to the Heroes what will happen when they get to the village.

'OK, we're nearly there. Now listen good, 'cos you ain't gonna get any help from my folks unless you do things just right. Now there's no way you can go in and just chat to people like you did with the swampies. The only way the Tanglewooders will help you is if they got to. So what we're gonna do is get you –' (he points to the biggest, toughest, male, human Hero present) 'to challenge old Fatnose for the kingship. I know all the rituals, so he'll have no choice if you do 'em right just like I tell you to. Once you've killed him, the tribe will do whatever you say.'

At this point, the Heroes might reasonably become somewhat suspicious. Does Giblest really mean that he will help one of them kill his own king and become leader of the tribe? Surely not! Giblest – or the player behind him – will have to convince them!

'Well, OK, I'll tell you. It's like this. Fatnose and I was kids together. He was always a big, bullyin' type, and I was always a little squirt. But I was smarter than him, so for every time he beat me I'd get him back, get him into trouble somehow. But then he got to be king. Now, your kings can't just off people whenever they likes it, that's not the way us Goblins do things. And especially not people as useful as what I am. But instead he keeps sending me on more and more dangerous missions, in the hope that I'll get myself killed anyway. I hates his guts, I really do, and so you guys are gonna get even for me.'

Of course, the Hero that Giblest has chosen to replace Fatnose may not like the idea of being a Goblin King, and the others may still harbour certain suspicions concerning Giblest's motives.



'Look, you won't have to stay king for that long. You can resign once the big battle's over, just so long as you agree to being exiled from Tanglewood for the rest of your life. Besides, even if you wanted to, you couldn't stay king for long: one of the rules is that you've got three months after your crowning to take a Goblin bride and produce a son and heir. I think you'll be happy to resign, won'tcha?'

By now, we hope, the Heroes will be satisfied that Giblest is being honest with them. The next task is for the Hero who is to challenge for the kingship to learn all the rituals. The script goes as follows:

HERO: *Oh Grolik Fatnose, known to some as Bonebreaker, but to me as No-brains Rockeater, you are a lump of runny lard not fit even to rule a village of toads, nor yet even dead ones. For sure, your skin is smooth and soft, and of the manner of an Elf maiden, and when you do grow boils, they do smell of roses.*

GROLIK (replies in any way he fancies; it's usually something unprintable.)

HERO: *Your nose is shorter than a Troll's temper. You are so wet, when you go into battle, the Orcs all stare at you and shout 'Oh look, the Goblins are being led by a human princess!' And what is more, I can drink you under the table, you big pansy.*

At this point the Hero must pick up a mug full of Goblin ale (which Giblest will have ready to hand) and drink it all down. Grolik then gives reply, which again can be anything he likes.

HERO: *You are about as warlike as a newborn lamb and probably twice as tasty, roasted on a spit for eight hours and with mint sauce on the side. You wear your hair in ringlets and you skip when you walk. I will break your bones as easily as I break this branch.*



The Hero must take a tree branch (which Giblest will again have ready for him) and break it over his own head.



Grolik may now attack. There are no special rules for this combat, save that no one else may get involved, neither combatant may use sorcery, and the winner is the one who is not dead at the end. Breaking these rules is not really important, unless the Hero gets found out and someone is prepared to challenge him about it.

The most important thing about the whole ritual is that the challenger must get the words *exactly* right. If he does not, the challenge is invalid and Fatnose can refuse to fight. This is in fact a way of ensuring that the Goblin Kings are moderately intelligent as well as strong – very few Goblins could memorize that many

words. Indeed, Grolik only became king when he himself challenged because the old king had forgotten the ritual and agreed to fight even after Grolik got it wrong. Giblest will spend as much time with the challenger-Hero as he needs to ensure that he gets it right.



Of course, things would get a bit boring for the others if one of the players went off and took two hours to learn his or her lines. Fortunately this is only a movie, so if something does go wrong, the Director can always yell 'Cut!' and start again.



So, give the chosen Hero about five minutes to read over the script for the challenge, then read the description of the Goblin village from the *Location* section, above. Tell the chosen Hero that he and Giblest have approached Grolik's table, and call for action.

Giblet will nudge his champion, who will hopefully start on his speech as prepared. As soon as he gets something wrong, call out 'Cut! Cut!' and start complaining about the quality of actors you get these days. Impress upon the unfortunate player that he or she must get the lines right. Then ask them to try again. And . . . Action!

After a couple of failed attempts, the joke will probably be wearing a bit thin. At this point, say to the player concerned that you will try it with an autocue. Have one of the other players hold up a prepared copy of the challenge script where the Hero can read it, then make a great fuss about getting the camera angle right so that you can see just the Hero's face and it looks as if he is staring at Grolik rather than at the script. Finally, it's Action! once more, and this time the player should get it right.

Of course, we can't let you get away with harassing the poor player without doing a little more work. Remember that the script calls for Grolik to say something, but allows him to add his own insults. You know the Hero involved, so think up the nastiest, most disgusting insults possible (to the Hero, *not* to the player!) and have Grolik speak them. Just don't go so far that the player decides to hit you rather than have his Hero fight Grolik.

Once the Hero has fought and killed Grolik, the other Goblins – knowing which way the wind is blowing – will cheer wildly and call for a feast. Giblet will make

rousing speeches about how their new king will lead them to a great victory over the Icefinger Mountains. Everyone who can stomach the revolting Goblin ale will get horribly drunk.



Problems

The real problem with this scene is that one of the Heroes might just be a Dwarf. Putting Dwarfs and Goblins together, especially with sharp weapons close at hand, is like putting a match to gunpowder – the fighting starts so quickly you don't even notice how it began. If one of your players is acting the part of a Dwarf Hero, he or she will probably know this fact. Take the player aside beforehand and warn him or her that their Dwarf character is welcome to try to start a fight, but that, if he feels that strongly about it, he must make his feelings known to the others because he will be unable to disguise them. He doesn't have to say that he will try to take on the entire village single-handed, but he should make lots of anti-Goblin remarks as the game progresses so that the others have a clear warning of what could happen.

If a Dwarf Hero does start a fight, it will be up to the others to restrain him. They need the help of Gible's tribe, and anyway they may just have a few qualms about trying to take on 200 Goblins all at once. Besides, it is quite fun getting to fight other members of the party for a change.

Turn to . . .

You are unlikely to be able to film the whole of this mammoth adventure in a single sitting. The end of this scene is an ideal time to break for lunch, or until the next session. After all, there is a feast in the offing. Why not arrange to have something like chicken drumsticks for lunch and make interesting remarks about the nature of Goblin food. Of course, as *Titan* reveals, Goblins do not actually eat each other (though Orcs do). In fact, the remains of ex-King Grolik will be sold to the local Trolls – but the Heroes don't know that.

After lunch, the Heroes, probably tired and drunk, will remember that they must get to Kaad very soon, and preferably before Telad and his army of swamp men. Turn to **Scene 14**.



Scene 13 – The Might of Elim

Location

Somewhere – which could be any of a number of places – between Sargon's monastery and Kaad. This will depend on when the Heroes decide to check out the army, if they do at all.

Plot Summary

The Heroes investigate the armies of Elim, and decide not to tangle with them without some serious help.

Cast List

Vast numbers of Bad Guys and Extras, of two main sorts:

ORC WARRIOR	SKILL 6	STAMINA 5
Social Scale 3		<i>Sword</i>

ORC CAPTAIN	SKILL 8	STAMINA 7
Social Scale 4		<i>Sword, whip</i>

ELIMITE WARRIOR	SKILL 8	STAMINA 8
Social Scale 4		<i>Sword or Spear</i>

ELIMITE CAPTAIN	SKILL 10	STAMINA 10
Social Scale 5		<i>Sword or Spear</i>

Props

As usual, miniatures or counters help greatly in controlling such fights. Don't worry, you won't need the entire army (we sincerely hope!).



Action!

There are three places in the preceding scenes where the Heroes might refuse to follow Giblet's advice and instead go off on their own. They could choose to follow another path through the mountains, they could try to avoid the swamp, or they could refuse to enter Tanglewood. In each of these cases you need to use this scene to get them back on track. Basically, this is what happens: because they are travelling in more open countryside, the band of Heroes gets spotted by scouts from Sargon's army.

The first thing to try is to have a small group of Orcs spot the Heroes (say, one per Hero plus a captain). The Heroes will probably kill them, but try to ensure that one of the Orcs escapes. Send him back with a message immediately – don't give the Heroes a chance to kill him. They should realize from this that they have been spotted and that Sargon will soon know about them. That should be enough to get them begging for advice from Giblet, who will be insisting that they follow him.

If it isn't, allow them to proceed for a few hours, then hit them again with a much bigger party, say two Orcs and an Elimate per Hero. That could mean serious trouble, although competent adventurers should still just about manage to come out on top. Try not to kill them this way – Sargon would like to question them, then use them as sacrifices, and you want to get them back into the plot. If necessary, have them taken alive.

By now the Heroes should be very worried and looking a little frayed around the edges. If they still insist on tailing the army in the open, the Elimites will start playing very rough: how about half a dozen minor Demons, plus a competent sorcerer and a high priest? Oh, and there's a very large, rapacious monster (like an escaped Manticore, perhaps) coming from the other direction too. At night.



With really, *really* stupid Heroes, you might have to capture the lot of them. If you do, have them brought, bound, gagged and even magically restrained too, into the Elimate camp. Leave them in a tent for a few hours, then allow them to try to escape during the night.

Problems

Only the very daftest of players will not realize when they are being nudged back on to the right tracks, plot-wise. If you are stuck with actors like that, we can only sympathize with your lot. If you were feeling

kind, you might care to script a whole new plot as you go along, based on what they want to do. If not, you might just let them try a mad scheme like sneaking into Sargon's tent and watch as he chops them into little pieces.

Turn to ...

... whichever scene the Heroes should have been going to next, if only they had bothered to stick to the plot ...



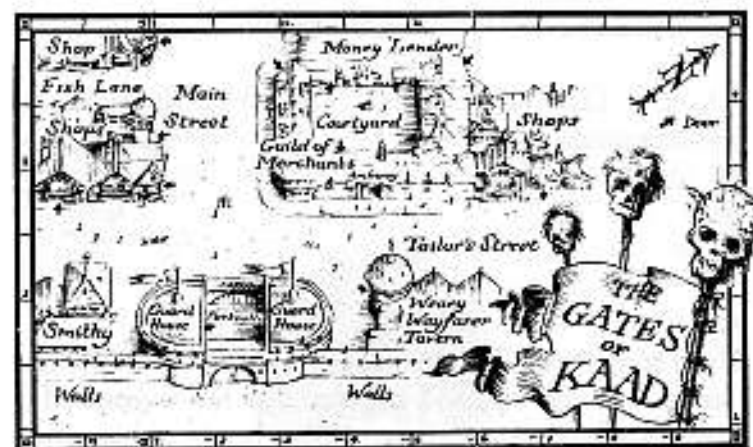


Scene 14 – The Gates of Kaad

Location

The main gate of the town of Kaad.

The Heroes are probably well used to the problems of getting in and out of Port Blacksand, not to mention being heartily sick of gory descriptions of criminals in varying stages of their punishments. Kaad is not like that at all; it is a small, provincial town which has grown soft and careless through lack of serious danger and following the depredations of the recent plague. The walls are in such a bad state that a big Troll could probably blow them down with one good-size puff. They are hung with awful notices like 'Kaad welcomes careful carters' and 'Kaad – twin town Stittle Woad'. There is, however, a small detachment of the city guard on duty at the gate.



Plot Summary

The Heroes, plus their various swamp men and Goblin friends, meet up outside the gates of Kaad. If they were thinking that a group like this would get a friendly welcome, they were very much mistaken. But then, they don't know that the Captain of the Guard is one of Sargon's agents.

Cast List

Captain Vatchik is a captain of the Kaad city guard who has secretly joined the Elimites. He is expecting Sargon's army any day now and has been working to assist their assault on the town. When a group of Heroes turn up to warn the city, his first thought is to get rid of them, and fast.

CAPTAIN VATCHIK SKILL 10 STAMINA 12
Social Scale 6 Special Skills: *Sword* (11), *Con* (12)
Sword

The captain has with him 4 guardsmen:

KAAD CITY GUARDS SKILL 8 STAMINA 10
Social Scale 4 *Sword, spear*

Props

None.

Action!

The Tanglewood Goblins take a while longer than the Heroes to sober up, and anyway it is not a good idea to go marching up to a town with a horde of hungover

Goblins at your side. What the Heroes should have done – and Gible or Elgon may suggest this – is to have the Goblins and the swamp men arrive the following morning. This gives the Heroes the perfect opportunity to go on ahead and explain everything to the Kaad city council.

As you approach the town, Elgon becomes very excited. *'So, this is the place that my ancestors left all those years ago. It looks so very grand, like a palace from a dream.'* (It is to be hoped that the Heroes will not be so tactless as to tell him that it is just a run-down, very unimpressive country town!) *'I wonder what sort of welcome we will get.'*

'Papers, please,' the Captain of the Guard demands. *'And pet animals are not permitted in the city.'* He points at Gible in a disdainful fashion. *'You can chain it to that ring on the wall until you have finished your business here. The barbarian –'* he indicates Elgon *'– is acceptable, providing he displays good table manners and keeps his clothes on in public.'*

It is to be presumed that the Heroes will explain about the approaching army and ask to speak to someone in authority.



'My, oh my,' laughs Vatchik. 'I've heard some good yarns in my time, but that is a real corker! I don't know what your game is, my lads, but I have no intention of falling for it. Now be on your way. I don't have time to waste on common jokers like you.'

At some stage during this, it is to be hoped that the Heroes will remember the letter of introduction from Yaztromo. This has Vatchik worried, but he bluffs on.

'Budding forgers to boot, eh? Well, I must confess you've done your homework on Kaad, but it's all for nought, I'm afraid. The only way you will get inside these gates is if the lads cart you off to the gaol.'



Clever Heroes will have a whole range of options for getting past this obstructive official. They could con him that the mayor of the city is related to them, or has commanded them to appear before the council –

whatever the Heroes can think of that is vaguely plausible. A successful *Con* roll – allowing modifiers for good or bad stories – would frighten him enough to let them in. Alternatively, they could use magic to force him to admit them, or simply allow themselves to be arrested with a view to escaping later.

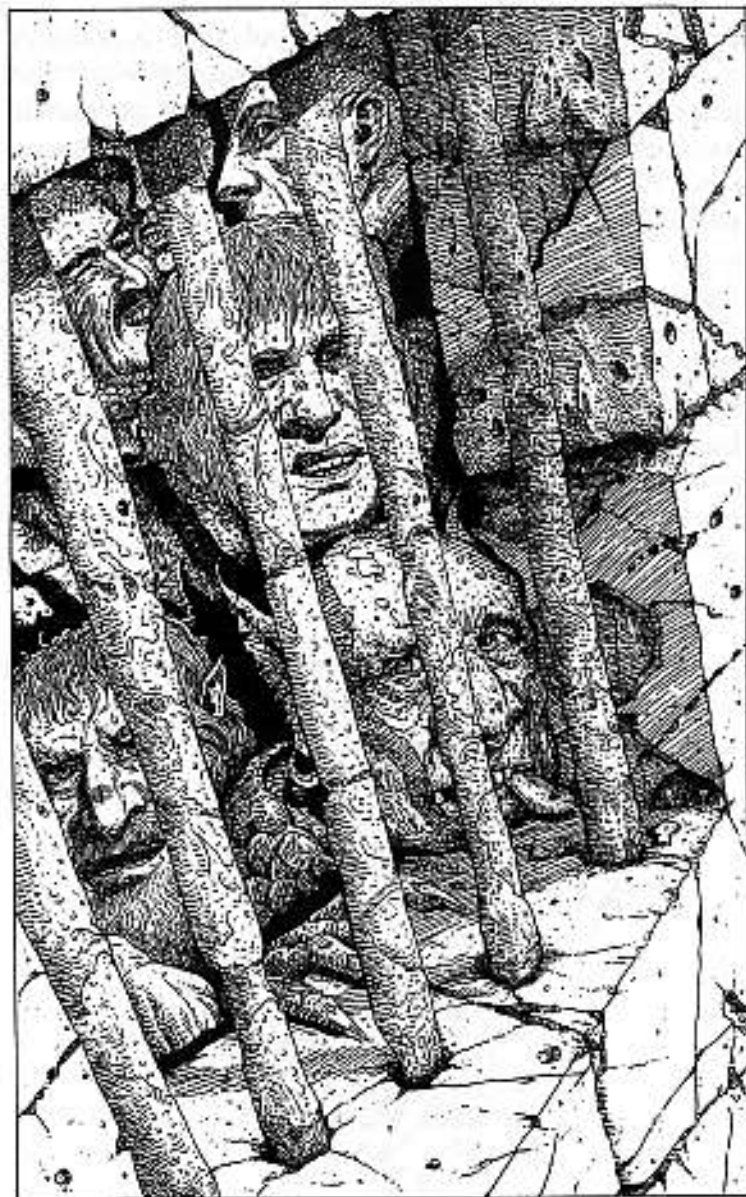
Problems

Stupid (or still-drunk – how strong is that Goblin ale?) Heroes may start a fight. This is exactly the wrong thing for them to do. What town is going to believe a bunch of ruffians who start out by murdering the very people they've supposedly come to protect? If they do start a fight, use Giblest and Elgon to calm them down and stop the battle.

Turn to . . .

If the Heroes let themselves be arrested, turn to **Scene 15**; if not, turn instead to **Scene 16**.





Scene 15 – Imprisoned!

Location

The town gaol in Kaad: a small, dingy affair with barely enough room for everybody, and a single, barred window. The bars look so old, rusty and loose that Giblet could probably prise them apart. The tougher members of the party may only need to sneeze in their general direction.

Plot Summary

The Heroes end up here if they failed to outwit the Captain of the Guard at the gate. In this scene they discover his true colours and get enough evidence to denounce him!

Cast List

Captain Vatchik and two of his Elimite cronies (treat them like the guardsmen from the previous scene).

Props

None. It is not recommended that you make the players act this scene while crammed into the cupboard under the stairs.

Action!

Captain Vatchik and his men herd the Heroes into the small, grimy gaol. The Gaoler, who has no teeth and who smells almost as bad as the Goblin village did, grins amiably at them as if welcoming them to his establishment; but Vatchik hustles them past and into the cell, dumping their weapons in a corner as he leaves. The Heroes hear him issuing a few orders to

the Gaoler and guardsmen. A few people march off grumbling, it seems, and silence falls for a few minutes.

Then Vatchik starts to speak again. He is trying not to be overheard, but any Hero who makes a successful secret *Awareness* roll will make out what he is saying to his confederates. Giblest at least should be able to overhear the conversation, as he has bigger ears than the rest of the party put together!

'Well, lads, here's a problem,' Vatchik says quietly. 'We've got to get rid of these guys or Sargon will have our hides. I reckon the best bet is to slip some poison into their food. Either of you know where we can buy some, and quickly?'

'Not me, Captain,' comes another voice. 'Besides, one of 'em might be a wizard and be able to detect it or something. I don't fancy tangling with 'em, that's for sure. Couldn't we just keep 'em cooped up here until the army arrives?'

'Hang on, I'll check how much time we've got.' There is a rustle of paper. 'This last message says that the army will be here just after noon tomorrow. That's when we're to open the gates. We could ply them with booze and hope they sleep late, I suppose.'

By now the Heroes will doubtless be doubled up – in so far as they can in their cramped surroundings – with laughter at these inept plotters. However, now is time to act. The door requires just a simple *Strength* roll (or against normal *SKILL* at -2) to be kicked open. The confiscated weapons are lying on the floor and can be

snatched up before the guardsmen have time to react. The fight will not last long.

When it comes to serious fighting, Captain Vatchik is a craven coward. As soon as he gets badly wounded, he will beg for mercy and offer to confess all to the City Council if only the Heroes will spare his life. That, coupled with the message he was reading, should be all they need to convince the councillors of the peril Kaad faces.

Problems

It is possible that a lucky blow will kill Vatchik outright before he can beg for mercy. If that happens, and you can't fudge the dice throw convincingly, have one of the guardsmen do the begging instead.

Turn to . . .

Now the Heroes can face the council, in **Scene 16**.





Scene 16 – Battle Plans

Location

The council chambers of the town hall in Kaad.

If the Heroes have seen any decent municipal buildings – for example, King Salamon's palace – they will be deeply unimpressed by the Kaad town hall. It has obviously seen better days, and even Elgon will be sad to see what a state the town has fallen into since his people left. To start with, it is a timber-framed building just like any other town house. Then there are the hangings, the coats-of-arms of the town and its principal guilds, all of which look as if they have been left to the mercies of rain and moths for far too long. If any enemy spy came to Kaad, he would probably conclude that the town was so poor that it was not worth conquering. And he would be exactly right.

Plot Summary

The Heroes and their allies draw up their plans for the coming battle.

Cast List

The Heroes will get to meet the three most important citizens of Kaad. These are:

Habul Morgent, the Mayor, a fat merchant who made his fortune selling fish and who still carries its scent.

HABUL MORGENT	SKILL 8	STAMINA 6
Social Scale 8	<i>Special Skills: Bargain (12), Con (12), Fish Lore (12)</i>	

Aldar Durrant, priest of Hamaskis and the most senior clergyman in the city, a man of immense learning, most of it of no practical use whatsoever (although he does know about 95 per cent of the history of north-west Allansia as given in *Titan*).

ALDAR DURRANT SKILL 10 STAMINA 6
 Social Scale 8 *Special Skills: Magic (11),
 Historical Lore (12), Useless Facts (14)*
Spells: Holy Command, Luck, Languages, Purify

General Lannamar, the commander of the City Guard, who served briefly in the previous King Salamon's army when very young, won a medal and immediately came home to Kaad, where he has been living off his reputation ever since.

LANNAMAR SKILL 8 STAMINA 8
 Social Scale 7 *Sword*
Special Skills: Sword (10), Battle Tactics (9), Con (10)

Several other leading citizens will also be present, including Lannamar's captains. None of these are of any importance, save Vatchik – who will be here only if the Heroes did not go to gaol. It should soon become clear to the Heroes that they are going to have to take charge of the defence of Kaad themselves.

Props

None, unless you fancy finding something to bang on the table, or a big hat to wear when playing the Mayor.



Action!

If the Heroes came here directly from the gate, they will have presented their letter from Yaztromo and be welcomed with open arms. Mayor Morgent immediately calls a council meeting to discuss the emergency.

If the Heroes arrive with a penitent Vatchik (or one of his lieutenants) in tow, the effect is even more dramatic. The Elimate is immediately confined to a town hall dungeon – which the Heroes will be relieved to notice seems quite secure – and in no time half the town is outside waiting for news.



This scene should be played largely for laughs – the light relief before the storm breaks. We'll give a few examples of the sort of idiocy the Kaadians will come out with. It is down to your Directorial skills to provide more.



'This really is most terrible news,' proclaims Mayor Morgent. 'A right herring of a pickle, if you'll pardon the analogy. We must act, and swiftly, decisively, like a great big shark taking a little whitebait. But what should we do? Father Durrant, do your books tell us anything about how to fight a battle?'

'Well now,' Durrant replies, 'I think I remember something about King Salamon the Ninth once facing an army equipped with elephants...'

General Lannamar speaks up. *'Ahm, old technology, Father. A good, modern longbow will outshoot one of those fellows any day. Or night. Oh yes.'*

'That's a relief,' says the Mayor. 'I guess you're familiar with this sort of thing, General. Of course, if it had been fish we were dealing with, I would have expected to have been consulted...'

'Oh yes, Mr Mayor,' Lannamar replies. 'In my days in King Salamon's army — that's Salamon the Fifty-sixth who was such a famous general — we had a saying about how to deal with your evil types. "Get in amongst 'em," we used to

say. Cold steel is the stuff. No backbone, you see. Your average Orc is a coward at heart and, faced with cold steel, he'll be off home to his nest as fast as his stumpy legs can carry him.'

And so it goes on, until the Heroes can stand no more and decide to tell them what they should really be doing.

Problems

The Heroes may decide that the people of Kaad deserve to be wiped out. This may be true, but of course it would be most unheroic of them, and Elgon will have something to say about his ancestral home that should dissuade them.

Turn to...

If Captain Vatchik has not been captured, turn to **Scene 17**, in which he plots more mischief. Otherwise, turn directly to **Scene 18** and let battle commence.





Scene 17 – Betrayed!

Location

The gates of Kaad at night. The map given in Scene 14 can be used again here.

Plot Summary

This scene takes place if the Heroes have not already dealt with Captain Vatchik in the prison scene. The Captain will have been at the planning meeting and intends to betray the battle plans to Sargon, but one of his men has second thoughts and warns the Heroes, allowing them to ambush the Elimites as they leave the town.

Cast List

Captain Vatchik – see Scene 14 for his stats.

One Elimite per Hero:

ELIMITE	SKILL 8	STAMINA 8
Social Scale 3		<i>Sword</i>

One Elimite Priest:

ELIMITE PRIEST	SKILL 9	STAMINA 11
Social Scale 5		<i>Sword</i>
<i>Special Skill: Magic (10); spells: Ironhand, Darkness, Fear, Stamina, Ward, Fog</i>		

Between them, the Elimites can manage the massive total of 36 Gold Pieces. However, the priest does have his spell book with him.

Props

Miniatures could come in handy to control this fight. If you want a nice night-time atmosphere, close the curtains and turn off the light (but make sure that you have a torch handy for checking those crucial dice rolls).



Action!

Later that evening, the Heroes are just tucking into a banquet of stuffed pike, provided by the Mayor, when there is a commotion at the door. A couple of town guards bring in a grovelling citizen and drop him before the Mayor.



He immediately begins to confess: 'If it please your worship, I have important news. The Elimites, sire, have a sect in this very town. I know, I was one of them. It was foolish of me, I know that now. They are planning to betray us all, your worship. Captain Vatchik is one of them. He

was at your meeting this afternoon and knows all your plans. He and the others are planning to depart to join the enemy army. We were all to meet at the gate one hour after sundown. Someone must stop them.'



'Well, gentlemen,' says the Mayor, 'this sounds like your rod and line of work, and you don't have much time. I'd be quick about it if I were you, for the pike is not nearly so tasty cold.'



It is unlikely that this scene will cause the Heroes serious trouble, although the Elimite priest might prove a nuisance. They will get to the gate in time to set up an ambush, so let them see the map and position themselves as they wish. You should make *Hide* rolls for each Hero (or use *SKILL*), with a bonus of +2 because they have plenty of time. If anyone fails, have

Vatchik *Test his Skill* to see whether he spots the ambush in time.

The Elimites arrive in a group along the main street, trying to be stealthy but failing dismally.

Problems

The only thing that the Heroes could do wrong here is to let one of the Elimites escape out of the city. Perhaps you should have Elgon on hand with his bow to stop something like this from happening.



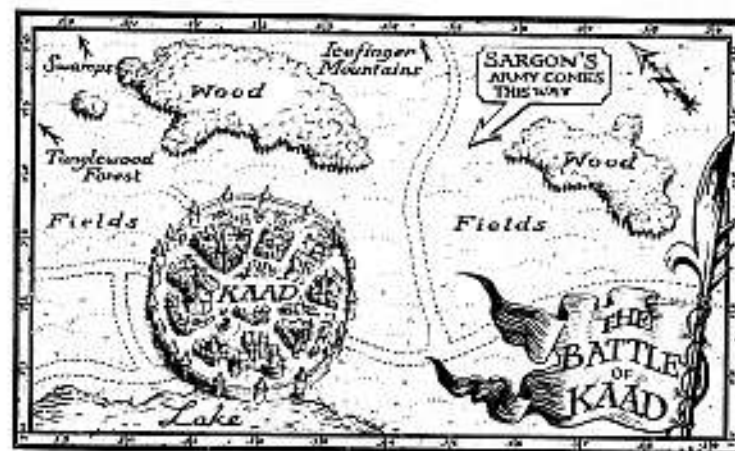
Turn to . . .

That is the end of the next day. From information provided by the renegade Elimate who warned them about Vatchik's escape plan, or from overhearing the conversation in the gaol, the Heroes will know that the enemy army will arrive tomorrow, at noon. It is time to get some sleep before the big day. On to **Scene 18**.

Scene 18 – The Battle of Kaad

Location

The fields outside Kaad.



Plot Summary

The great battle against the Elimites takes place. The Heroes must tackle Sargon's best agents.

Cast List

The two armies; see *Action!* for full details.

Props

If you wish to use the Mass Battle Rules, you will need miniatures, or cardboard or plastic counters, to represent the army units. You will also need some means of



representing the important terrain features. The simplest and cheapest way of doing this is to cut out bits of paper to represent the woods and the road, or draw it all on a very large sheet of scrap paper and play on that.

Action!

The regiments of swamp people and Tanglewood Goblins arrive at dawn the next morning. Both forces have done much of their movement under cover of darkness in order to avoid Sargon's scouts. They will be pleased to hear that they probably have until noon to ready themselves and rest.

The Heroes will doubtless spend the morning trying to make an efficient fighting force out of the citizens of Kaad. Those local people not needed for the army can be put to work building wicker defences between the two woods (there is no time to make anything better, though carts and barrels can also be used).

Sargon's army arrives shortly after noon. Being agents of Darkness, the Elimites prefer to give battle at a time when the sun is getting lower in the sky and is progressively less bright.

There are two possible ways of running the battle to come. You can use the Mass Battle Rules, or the Quick Battle resolution rules. It is entirely up to you and your players which one you choose, but remember that you can't switch between them, once started.

1. Using Mass Battle Rules

Here are the units which make up the two armies. All units have only one Attack, except for the Goblin wolf riders.

The Defenders of Kaad

The City Guard (Infantry): 25 men

BATTLE SKILL 8; BATTLE STAMINA 25; MOVE 4

Sword, longbow

Nobles of Kaad (Cavalry): 25 men

BATTLE SKILL 8; BATTLE STAMINA 25; MOVE 8

Lance, sword

People of Kaad (Infantry): 3 units of 50 men each

BATTLE SKILL 6; BATTLE STAMINA 30; MOVE 4

Sword, longbow

Swamp People (Infantry): 3 units of 50 men each

BATTLE SKILL 8; BATTLE STAMINA 50; MOVE 4 *Spear*

Swamp People Commanders (Infantry): 10 men, including Telad, Zune and Elgon (+3 to morale)

BATTLE SKILL 9; BATTLE STAMINA 10; MOVE 4 *Spear*

Goblin Wolf Riders (Wolf Cavalry): 2 units of 25 men each, plus the same number of wolves

BATTLE SKILL 6; BATTLE STAMINA 13; MOVE 6

Sword; wolf bite

Goblins (Infantry): 3 units of 50 men each

BATTLE SKILL 5; BATTLE STAMINA 25; MOVE 4 *Club*

Goblin Commanders (Wolf Cavalry): 10 men, plus the same number of wolves

BATTLE SKILL 7; BATTLE STAMINA 8; MOVE 4 *Sword*

The Heroes: You will need to work out the statistics for the Heroes yourself; see the rules earlier for doing so. If the Heroes wish to fight as cavalry, they borrow horses (but not trained warhorses) in Kaad. The new Goblin King may wish to lead his people into battle!



The Army of Elim

Elimite Warriors (Infantry): 2 units of 50 men each

BATTLE SKILL 8; BATTLE STAMINA 40; MOVE 4

Sword, longbow

Elimite Commanders (Infantry): 10 men (including Sargon)

BATTLE SKILL 10; BATTLE STAMINA 12; MOVE 4 *Sword*

Fingers of Doom Orcs (Infantry): 5 units of 50 men each

BATTLE SKILL 6; BATTLE STAMINA 25; MOVE 4 *Sword*

Fingers of Doom Commanders (Infantry): 10 men

BATTLE SKILL 8; BATTLE STAMINA 8; MOVE 4

Sword, longbow

Mountain Daredevils Orcs (Infantry): 5 units of 50 men each

BATTLE SKILL 6; BATTLE STAMINA 25; MOVE 4 *Sword*

Mountain Daredevils Commanders (Infantry): 10 men

BATTLE SKILL 8; BATTLE STAMINA 8; MOVE 4 *Sword*

Tactics

The tactics that we recommend for the Heroes is to hide the swamp warrior and Goblin units in the two woods and defend the space between with the Kaad infantry behind cover. The Kaad cavalry can be kept in reserve in case any of the Kaad units routs. The hidden forces can attack Sargon's men in the flank and rear as soon as they are all jammed between the woods.

Sargon knows nothing about tactics – he is a priest, not a military man – and will be mildly astonished that he is having to fight a battle at all. He will simply throw as many of his men as possible at the enemy, Orcs first. If he has to attack between the two woods, only four 50-man units may fight at any one time. There is no room for any more; the other units will have to stand behind and wait.

Use of Spells in Combat

Here are the spells which may be used during the battle by the various wizards and priests involved:

Sargon: Weaken, Befuddle, Arrow Storm, Shield, Fear
Zune: Heal, Calm

The Heroes: Any battle spells that they know

2. Using Quick Battle Rules

If you'd rather decide the outcome of the battle using the faster system, apply the following modifiers and conditions.

Modifiers

It is to be presumed that at least one of the Heroes has *Battle Tactics* and will command the defenders (if there are several, obviously they should choose the most proficient). Sargon is the enemy commander.

Hero Commander

Advantage of ground	+ 1
Outnumbered by less than 2:1	- 1
Better-quality troops	+ 1
Mixed-race army	- 1
(plus whatever spell, Hero present and Heroic Combat bonuses apply)	

Sargon

Does not have <i>Battle Tactics</i>	- 2
Mixed-race army	- 1

Heroic Combats

You will need to design opponents for the Heroes to face. Remember that they should be a close match for the Heroes, but not quite as good. Note, too, the various SKILL bonuses for winning Battle Rounds.

Problems

Don't worry if you manage to beat the Heroes using

the Mass Battle Rules. Problems will arise only if you manage to destroy either the unit of Heroes or the swamp people commanders (or the Goblin commanders, if their new king is present). Hopefully the Heroes will have enough sense to withdraw those units to a safer position if they get into trouble.

If you do win the battle against the Heroes, there are three possible outcomes. The first is that the good guys turn tail and retreat back into Kaad; you may then wish to run a full-scale siege of the town (but, for the Heroes to win, they must eventually come face to face with Sargon); we haven't provided all the details for this, but it will be a simple matter for a resourceful Director to work out the details, using the rules presented earlier in this book. The second is that the Heroes are left facing Sargon's army as their own side flees into the distance, and the third is that they are captured – either way, they get to face Sargon, which is just what is required.

Some of the Heroes may be vary badly wounded, or even killed, during the Heroic Combats. Well, there is no better time to go than in the final, ultimate battle. Allow any spellcasters one round of healing spells before the final scene.

Turn to . . .

Somehow, some way, the Heroes fight their way through to Sargon's command group (or get captured and brought before it). It's time for the big showdown, which finally comes in **Scene 19**.

Scene 19 – Darkness Falls

Location

The fields outside Kaad (still). They are likely to be littered with bodies.

Plot Summary

The Heroes take on the evil High Priest of Elim himself.

Cast List

Sargon the Black. He has been granted two special powers by Elim: first, he cannot be harmed except by magical weapons or spells; secondly, he has no need to sleep and is therefore not affected by the *Sleep* spell.

SARGON

SKILL 10

STAMINA 15

Social Scale 8

Dagger

Special Skill: Magic (29); spells: almost all normal spells, but only those battle spells listed earlier





Sargon's bodyguards, one per Hero present:

BODYGUARD

SKILL 8

STAMINA 10

Social Scale 4

Sword

Props

The Staff of Ashra, as before.

Action!

Any Heroes who survive the battle can take part in the final scene. In addition, you will need Zune and Elgon. The crafty old swamp folk priest has hidden the Staff of Ashra in a sack so that Sargon does not know he has it.

Despite any possible problems during the battle, Sargon is still highly confident. After all, he is practically invulnerable. He will start with simple spells like Sleep, Weakness and Fear. If these do not work, he will lose patience and resort to Cockroach and Petrify. If things are going badly, he will use a Death spell; but most of the time he will not have enough STAMINA left to use it. He will concentrate on the most dangerous-looking Heroes, particularly those who have magical weapons.

As is traditional with Bad Guys, Sargon will gloat as much and as often as possible. He will take particular pleasure in allowing the Heroes to stick him full of arrows, daggers and anything else they can throw at him. These won't hurt him at all, which will surely worry the Heroes. The bodyguards will act so as to keep the Heroes away from their master. Sargon will

order them specifically to move against any hero who is obviously carrying a magical weapon.

If the confrontation takes place in the heat of battle, it will be possible for Heroes to *Sneak* around behind Sargon. This will be very useful; a good trick might be to pin Sargon to the ground with a spear.

The objective for the Heroes should ultimately be to get Zune close enough to Sargon to hit him with the Staff of Ashra without the evil sorcerer suspecting. To this end, Zune will act as inconspicuously as possible, though he may cast an occasional healing spell if it becomes necessary.



The effect you should be aiming for is as follows. The Heroes have thrown absolutely everything they have at Sargon, to no avail. At least one of them is slowly dying, as he or she petrifies. However, the rest of them are there, hand to hand, against Sargon. Suddenly Zune darts out from behind them and whips off the sacking. The Staff of Ashra blazes with an unearthly light. Too late, far too late, Sargon recognizes the very thing he has feared for so long, the reason why he was so keen to raze Kaad to the ground in order to find and destroy it. He screams in terror as the staff

swings towards him. There is a totally blinding flash of light and, when the Heroes can see again, Sargon is gone.

Is he dead – or did he Teleport away before the staff could strike him? Who knows? There is one clue, of sorts: anyone suffering from petrification will still be slowly transforming. A touch of the Staff of Ashra will cure both them and anyone else who is very seriously injured. If none of the Heroes realize what this means, do not tell them. One day they may get a very nasty surprise.

Problems

Greedy Heroes may expect some sort of reward for saving Kaad. As mentioned earlier, the town is very poor. The grateful citizens will scrape together 50 Gold Pieces per Hero but will put greater store by the cachet of granting them the Freedom of Kaad. In addition, Mayor Morgent will give them as much fish as they can carry.

The Elimate army carries with it a total of 10,000 Gold Pieces in money, treasures and weapons, but most of this should be used to pay the troops and refurbish the Temple of Ashra. If the Heroes do not try to be greedy, they will be pleasantly surprised when they learn that they are to be given 1000 Gold Pieces among them.

Sargon's spell book, incidentally, is nowhere to be seen.

Turn to . . .

Fade out into the sunset. A number of silhouettes disappear over the horizon, each apparently carrying a sack bulging with what could only be a massive load of fish.

Stirring music begins. The scene starts to fade. Roll credits.



The scene fades out into the sunset. A number of silhouettes disappear over the horizon, each apparently carrying a sack bulging with what could only be a massive load of fish.

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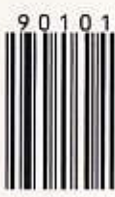
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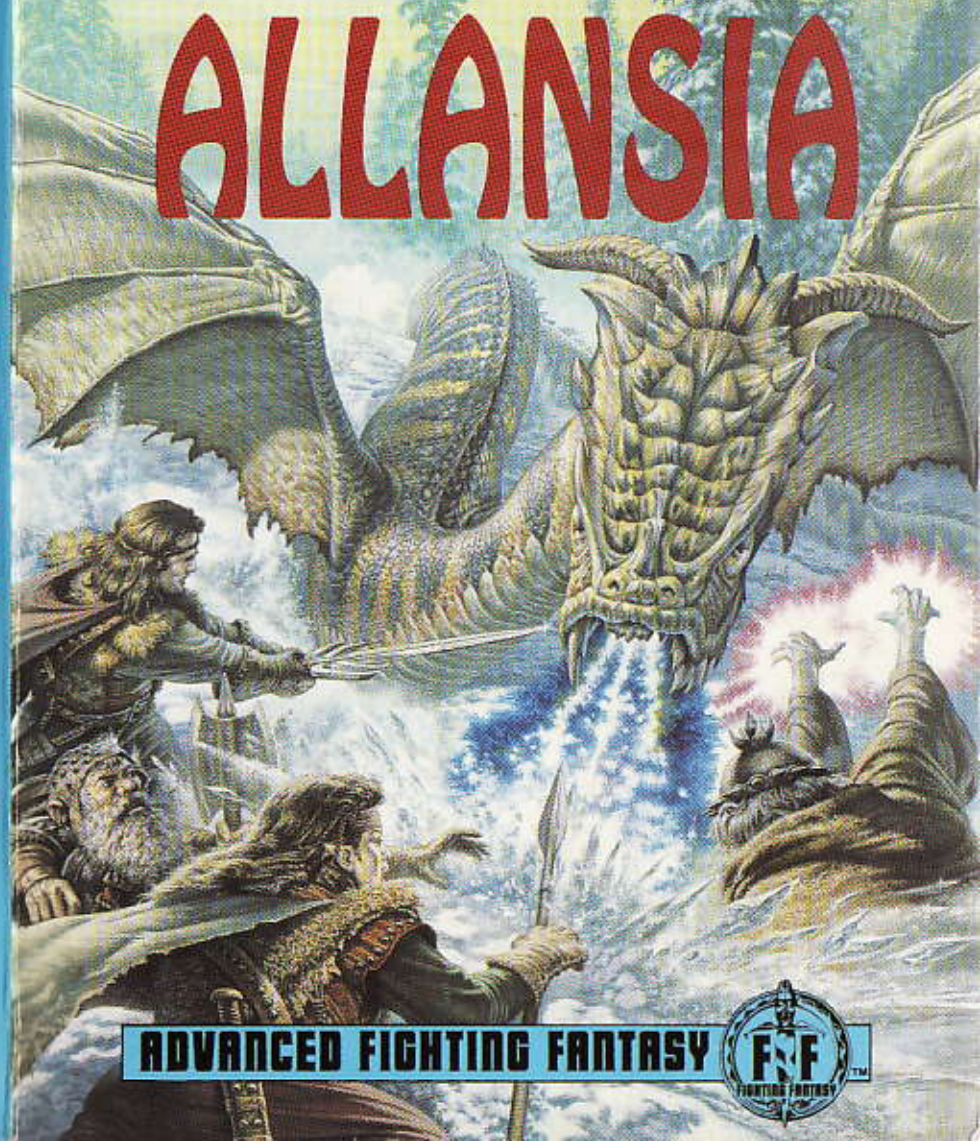


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